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"THE JOY-RIDE"

At Manchester.

A Farce-melodrama in Three Acts, by William Archer. Produced by Robert Courtneidge, for the first time on any stage, at the Prince's Theatre, Manchester, on Monday, May 18.

The Gaffer.....Clive Currie
Montague Taw.....Clive Woods
Lemuel Nixon.....Nelson Hancock
Molly Gallagher.....Cherry Hardy
Capt. Hugh Rimington, R.F.A.
Lester Matthews
Lady Hermia Croyland
Rosaline Courtneidge
Telegraph Boy.....Charles Wade
Orland Buckingham...Clifton Boyne
Detective Sergeant Greatlock
H. J. Corner
Police Constables:—
Atkins.....Durward Lely, junr.
Macartney.....John Saunders
Jones.....William Spiers
Holroyd.....Montague Lambert
Quin.....Thomas Locket

Mr. Robert Courtneidge opened at the Prince's Theatre, Manchester, on Monday, the 18th inst., a four weeks' production season of new plays. Of these, the first was "The Joy-Ride," by the late William Archer, which may at once be written down as a thoroughly entertaining, well-handled, and noteworthy contribution to the stage. One may wonder about the author's description of the piece, for there is nothing farcical about the melodrama, which is carried through in deadly earnest, and all the laughter that is occasioned by the implication of two innocent persons in a nefarious situation is caused by comedy pure and simple, which derives its interest and amusement from the very probability of the embarrassments that arise. There is nothing, in fact, quite improbably eccentric enough to be farcical; all the characters act naturally and like human beings, and the total effect is one of a stage conviction that this business might really have occurred. Captain Hugh Rimington and Lady Hermia Croyland, running short of petrol on a joy-ride, pull up at Fairfoul Beacon Farm, on the borders of Cumberland, in quest of further supplies. Though there are culinary signs that people are about, no one is to be found to attend to them. They have, in fact, walked into a forgers' den, the occupants having disposed themselves into hiding on hearing their approach, anticipating an imminent visit of the police, about which they have already been warned by wire. The forgers are an old man known as The Gaffer, two younger ruffians named Montague Taw and Lemuel Nixon, and a woman named Molly Gallagher, all of them sunk low in criminality, and each ready for murder. Murder already lies at their door, for the recluse tenant of this lonely farm a month before has been put away by The Gaffer, who assumes the dead man's role. The position is serious; Lady Hermia is another man's fiancée, and her compromise would ruin the plan by which her marriage to Orland Buckingham, a financier, is to save her father's name and affairs. She is, however, really in love with Rimington. What happens is the arrival of a telegraph boy, by whom they send a wire for relief. This prospect of rescue from an embarrassing and undesirable position is rudely interrupted by the arrival of Detective Greatlock and three police constables from Carlisle, and Rimington and Lady Hermia are arrested under the names of Montague Taw and Molly Gallagher. There is plenty of argument, ridicule, and assurance, but the point remains that Lady Hermia will not have her name and Rimington's mixed up together in a police affair, and so for the present the joy-riders are handcuffed together, while the search for the others is going on. Some turning of the tables intervenes, for after The Gaffer has been found hiding, with a lame leg, upstairs, and brought down to be questioned in the rôle of the old man he has murdered, his confederates suddenly reappear at an open window with the "drop" on the police, and the handcuffs are transferred to the scowling Detective Greatlock, while his constables are herded into the cellar. Rimington and Lady Hermia are the prisoners of precaution, however, until relief arrives. This comes in a dramatic form—Orland Buckingham; and a couple of constables for emergency, for Buckingham knows something of this ill-famed spot. What drama remains, however, is for Buckingham himself, for not only does he lose Lady Hermia by the masterful brutality of his challenge, but he is recognised by The Gaffer as one upon whom deadly vengeance is to be wrought, and—the tables again turning against the forgers—with the pistol-shot that sends Buckingham to his account, the play comes to an end.

Miss Rosaline Courtneidge acted with an unforced and convincing naturalness as Lady Hermia Croy-

(Continued in column 5.)

Photo., Wager.

MR. CHAS. HENRY.

At the Grand, Birmingham, on Monday last, the above Producer staged his 33rd Harry Day Revue "HEADLIGHTS," which comes to town at Finsbury Park, on Monday next. Mr. Henry also holds the unique record of producing three Revues in the short period of eight weeks, namely—"Notions," "Records," and Headlights.

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"THE RIGHT AGE TO MARRY"

At the Playhouse.

A Play by H. F. Maltby. Presented by Ida Molesworth and Templer Powell at the Playhouse on Monday, May 18.

Lomas Ramsden.....Terence Byron
Ellen Marbury.....Jessie Belmore
Clair.....Violet Moffat
Stephen Barton
Douglas Hutchinson
George Nodell.....Watson Hume
Jack Adams.....T. H. Solly
Bob Ingram.....George Mitchell
Esther Surrey.....Victoria Marsh
Mrs. Carlisle.....Enid Sass
Major Locke.....A. W. Chappell
Job Tetley.....Henry Eglington

Mr. H. F. Maltby's play, which has been played on tour for some time, serves to introduce to the West End stage Mr. Terence Byron. He has one of the longest parts, we imagine, in any modern play, for during the whole of the three acts of "The Right Age to Marry" he is only off the stage for a few minutes. Mr. Byron made an instant success on Monday night. He gave breath and being to a type of character that was very familiar when the Manchester School was at its height, and, yet despite a good deal that was farcical and improbable in the story, he kept the part almost within the bounds of possibility. Humour and humanity were blended with the shrewd commonsense and hard-headed business acumen that is expected from these stage Lancashire men in his performance. His personality carried the play to success, and if "The Right Age to Marry" runs as well in London as it has done in the suburbs and the provinces it will be largely due to Mr. Byron's acting.

He is seen as Lomas Ramsden, who at the age of forty-five, considers that he has earned the right to enjoyment. So he leaves the management of his cotton-mill, needless to say the most prosperous business thereabouts, to his nephew—whom he has had educated at Oxford for the purpose—buys some preposterous sports clothes and a bag of some twenty golf sticks, and retires to a mansion at Hove. There he finds that recreation is exceedingly hard work. He is imposed upon by the various sycophants of a sea-side resort, who eat his dinners and despise his crude manners (which for stage purposes are perhaps exaggerated), and he is vamped by an elegant widow, Mrs. Carlisle, who was quite plainly after his money. In fact he proposes to her just before his nephew arrives with the news that the mill has been burned down and the insurance has not been renewed. So he has to start life again, and he sets about building up the business afresh. His nine months of "pleasure" have taught their lesson, and it is with some zest that he starts again. He has dropped many illusions, including the extraordinary one that Mrs. Carlisle loved him for himself, and he eventually finds his wife in the attractive young housekeeper who has hovered in the background all the time.

"The Right Age to Marry" is a bright wholesome entertainment with some delightful sketches of character. Some of the other Lancashire folk are amusingly observed and excellently played, Mr Henry Eglington's performance as another retired mill-owner is a capital and faithful little sketch, and Mr. T. H. Solly gives a clever portrait of a particularly obnoxious type. There is a richly humorous Scotsman in the George Nodell, played by Mr. Watson Hume, who originally acted in "Bunty Pulls the Strings" at the Playhouse, and Miss Violet Moffat makes a real character of the blunt maid-servant. Mr. Douglas Hutchison acts very sincerely as the nephew, and Miss Jessie Belmore's quiet, natural housekeeper also deserves praise. As the designing widow, Miss Enid Sass gives a distinctive and firmly handled performance, and she is attractive enough to make the episode not as preposterous as it sounds. Excellent support also comes from Mr. George Mitchell, Miss Victoria Marsh and Mr. A. W. Chappell.

The play has been produced by Mr. Terence Byron.

(Continued from column 2.)

land, and her *vis-a-vis*, Captain Hugh Rimington, had a decidedly smart and engaging exponent in Mr. Lester Matthews. Mr. Clive Currie's The Gaffer was strikingly characterised; Mr. Clive Woods and Mr. Nelson Hancock were formidably sinister as Montague Taw and Lemuel Nixon; and Miss Cherry Hardy played with the right abandon as Molly Gallagher; while Mr. H. J. Corner as Greatlock gave a good idea of the average detective; Mr. Charles Wade was amusing as the telegraph boy, Mr. Clifton Boyns was strenuously good as Buckingham, and the five constables were all equally well impersonated.

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THE PIER PAVILION, COLWYN BAY.
WANTED, Strong Theatrical Attraction, June 8 week, also July 23, 24, 25 (?). Must be first-class. Full particulars to W. YATES GREGORY.
WANTED, First-class Attractions, L.T., NEWPORT, July 20. O.H., CORK, Aug. 31, Sept. 7. T.R., CHATHAM, June 22. G.T., SOUTHAMPTON, July 6 or 13. Apply, THE FREDK. MOUILLOT OFFICES, 7-8, Leicester-place, W.C. 2.
WANTED, FULL COMPANY, STOCK. Open Whit. Terms, refs., photos.: PRODUCER, 45, Sutton-street, Aston, Birmingham.

THEATRE ROYAL, LEEDS.
WANTED, BIG ATTRACTIONS for BIG THEATRE, Drawing on a Population of ONE MILLION PEOPLE.
For July 20 and 27, Aug. 24, Nov. 23, which are the only vacant dates this year.
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Summer Season.
WANTED, First-class Attractions—Plays, Comedies, etc. No. Concert Parties. Only vacant dates, Aug. 3, 10, 17, 24 (3 nights only). Full particulars to MANAGER, St. George's Hall, Falmouth.
WANTED, First-class Attractions, July 13, 20, Aug. 13, Sept. 14. Apply G. ALEXANDER, Pavilion, Llandrindod Wells.

GRAND THEATRE, HULL.
WANTED, June 8, twice nightly, for Musical or other high-class attraction. WILLIAM MORTON.

HER MAJESTY'S THEATRE, WALSALL.
Vacant June 8 (?), June 29, and on.
WANTED, Once or Twice Nightly, First-class Companies only.
Apply W. J. ANDREWS, as above.

THEATRES WANTED.

1925 Bookings include All Leading Theatres.
"THE OPTIMIST."
"THE JEFFERSONS."
No. 1 Company,
including Wilfred Shine.
Production and company direct from the Regent Theatre, London.
WANTED, June 15, 22, July 29, and few later dates.
A. DOUGLASS,
Winter Gardens, New Brighton.

By arrangement with Robert Courtneidge.
"PADDY, THE NEXT BEST THING."
WANTED, Oct. 12, 26, Nov. 16, 23, 30, Dec. 7, 21, 28.

AVERY HOPWOOD'S new Comedy, "BACHELOR HUSBANDS."
WANTED, Aug. 31, Sept. 14, 21, 28, Oct. 12, 19, Nov. 2, 9, 16, 23.

MRS. BRANDON THOMAS'S COMPANY.
"CHARLEY'S AUNT."
WANTED, July 27, August 24, Sept. 14, 21, 28, Oct. 5, 19, 26, Nov. 2, 9, 23.
Address, CECIL BARTH, 37, King-street, Covent Garden, W.C. 2.

MR. GERALD LAWRENCE in
"MONSIEUR BEAUCAIRE."
WANTED, August 10, 17, and 24, September 28, October 12, November 16.
W. E. HOLLOWAY,
7, Ramillies-rd., Bedford Park, W. 4.

WANTED, First-class Theatres E. G. Norman's Co. in "TARNISH."
From Vaudeville and Comedy.
Tour starts mid-July.
Sept. 21, 28, Nov. 23, 30.
Comedy, pathos, intense drama, and a full evening's play.
"THE FARMER'S WIFE."
Christmas (7 nights).
Only vacancy this year.
"PLUS FOURS."
Direct from Haymarket and St. James' Theatres.
Aug. 3, Oct. 26, Nov. 9, 16, 23.
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THEATRES WANTED.

"THE VORTEX."
WANTED, June 8, to follow Grand, Blackpool.
Kate Cutler as "Mrs. Lancaster"
J. BANNISTER HOWARD,
Aldwych Theatre, London.

"IN THE NEXT ROOM."
The Greatest of All Mystery Plays.
Entire Production from St. Martin's Theatre.
Has done £600 to £1,000 a week.
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DORIS SAINSBURY presents
"THE BRIDE,"
by Stuart Oliver and George Middleton.
The comedy which enjoyed such a successful run at the 39th Street Theatre, New York.
The cast includes
Doris Sainsbury,
Darby Foster,
Dora Burton.
The entire production toured preparatory to presentation in the West End.
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All coms. re dates:
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ARTISTS WANTED.

WANTED, Ladies' Train for revue, musical comedy, cabaret, etc. FRANK PERRY'S AGENCY, and School of Dancing, 145, Wardour-street, W.
WANTED, Actors or others required to try interviewing for sale of theatrical shares; expenses £1 per week; commission should average £10 per week. Particulars of experience, if any, to The Director, Box 773, "The Era."

ARTISTS WANTED.

WANTED, First-class Artistes for Rep. Co.; producer, terms and photo.; dress well on and off; beermoppers and duds, save stamps; comf. shop for refined people. Box 822, "The Era."

ARTISTS' WANTS.

WANTED, engt. by juvenile classical and character Dancer, 9 years of age; under strictly technique training; capable and intelligent; an undoubted premiere dancer; vacant for children's ballet or play, pantomimes, etc.
Box 647, "The Era."
WANTED Known, PERCY CURRY, Comedian, at liberty Monday; halls, revue; sing, dance, patter; highest refs. Albion Hotel, Sunderland.

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WANTED Known, Rollo on the High Rope; an ideal open-air attraction; this week, The World's Fair, Penzance; Whit-Monday and Tuesday, Peel Park Gala, Bradford, Yorks.

STAFF VACANCIES.

WANTED, MANAGER for Provincial Theatre with Bars. Must be thoroughly experienced, steady, and not afraid of work. Fidelity guarantee required. State age, full particulars, and references: Box 824, "The Era."
WANTED, good smart working young Manager, with little experience, for Small Cinema near Dundee. Write full particulars, terms, etc., MANAGER, 6, William-street, Dundee.
WANTED, Billposter, practical, steady, and reliable man; used ladder work. BILLPOSTING CO., Regent-street South, Barnsley.
WANTED, experienced Stage Carpenter, with knowledge of electric light. Apply, with testimonials, LLOYD CLARANCE, Globe Theatre, Consett.

WANTED.
For Immediate Tour of
"THE BAMBOULA."
Manager.
Advance Manager.
Props.
Electrician.
Leader.
Saxophone.
Drummer.
Apply:
ERNEST ROLLS
(Stage Door),
His Majesty's Theatre.

MUSIC HALL ARTISTS' WANTS.

WANTED Known, vacant, Monday, 25th, and onwards, Var., Revue, or M.H.,
VIOLET DENE'S FAMOUS KILTY KIDS,
Britain's Dancing Marvels, including the 4 Dainty Frolics; Little Irene, Male Imper.; Wee Mary, Dainty Voc.
Wire, WILSON, 108, Burbank-street, West Hartlepool.

MUSICIANS WANTED.

WANTED, thoroughly competent Musical Director (piano) for small orchestra, high-class picture house; must have good library and able to read at sight.
Send references, terms, and full particulars first letter to MANAGER, Scala Theatre, Heaton, Newcastle-on-Tyne.
WANTED, Musical Director (first violin) with modern ideas; workshys and antiquarians save stamps; terms, references. MANAGER, Palace Theatre, Aberdeen.
WANTED, for Picture House, Retford, commence Monday next, good Rep. Violin, well up in Tavans, sight reading, etc.; continuous, 6.30 to 8.30.
State age, experience, refs., and salary, to
CYRIL GETLIFFE, Picture House, Retford.
WANTED, for Scarborough Cinema, brilliant Leader Violinist, 'Cellist, and Orchestral Organist, relieve Piano; 6 hours daily; no Sundays; open Sat., May 30. Lowest terms, partics., refs., to F. L. SIZER, M. D., Playhouse, Brigg, Lincs.
WANTED, Violinist and 'Cellist, sweet tone, beginner or needing further experience, engagement near London; low terms. S., 5, Windsor-road, Hailsham, Sussex.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
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'Phone: Maida Vale 2515.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.
Lessee and Manager, WILFRED E. BOYCOTT (late Manager for Fritz Kreisler, seven years).
WANTED Known, MAUD RISELEY, A.R.A.M., Violinist and Mus. Director, holds Orchestral Classes daily for all instruments at above Studios.
Special afternoon classes are being held, 2-4 o'clock, for instruction in fitting and playing to films.
Music from large library lent for home study.
Cinema experience given and engagements provided. Over 50 late members now in good engagements. Three were accepted for Liners after one term's tuition.
VIOLIN and PIANO LESSONS.
Inclusive terms quoted for combined private lessons and classes.
SPECIAL NOTICE.
The classes are held in our own fully equipped Rehearsal Hall, on Stage 22 by 24 feet, with Grand Piano.
Special terms during summer months.
ORCHESTRAS and ARTISTS PROVIDED.
Free Auditions every morning, and advice given.
All communications to W. E. BOYCOTT.

WANTED, an exp. Orch. Leader-Violiniste, used to fitting picture (piano and violin only), evenings; no Sundays; state full particulars, lowest, refs., and age in first letter. PALACE, Alton, Hants.
WANTED, for cinema, Blackpool, June 1, Violin repet., 'Cello, Organ, and Clarinet or Cornet. Please apply SHIRLEY, M.D., 28, Ashburton-road, Blackpool.
WANTED for the Hippodrome, Derby,
A First-class Viola Player.
Must be used to variety and revue work.
Send full particulars to the Manager.
WANTED, young Leader Violinist (either sex) for hotel, Buxton, Whitsun till end of Sept., live in, small money but comfortable, 5½ hours daily, one day off per week, audition Wed. next, WEATHERSBY'S, 3, Bedford-street, Strand; 10—11.
WANTED, a young and smart Jazz Violinist for dance trio, Whit. to Sept. 25; comfortable seaside engs.; hrs. 8-11 every eve. except Sundays; terms £4 per week. Write S. Randell, Arnold-road, Margate.
WANTED, first-class Violinist, cinema trio, must be conversant with tavan, etc., good tone and technique; 7.15—10.15, Sat. 6.15—10.30, approx.; send terms, references, CLIFFORD DAWSON, M.D., 27, Armour-street, Kilmarnock.
WANTED, Violinist to practise with pianiste, view to engagements. Box 853, "The Era."
WANTED, LADY JAZZISTS. Violin, Piano, Drums, C Melody Sax., E-flat Sax., Trombone, Trumpet, for stage; willing to tour. 'Phone immediately, Park 7418. Wire or write, Mdm. BELLE RICHARDSON, 41a, Elsham-road, Kensington, W. 14.
WANTED Known, Violin, 'Cello, and Bass Bows straightened, recambered, and rehaired, a speciality; best hair only. Prices: Violin 2s. 6d., 'Cello and Bass Bows 3s. 6d. each; postage one way. R. & W. H. SCOTT, Bow Specialists, 17, Marlborough-road, Blackpool.
WANTED, good Violin, 'Cello, and D. Bass for picture house, Buxton, evenings only; open Monday next, 25th. Perm. State lowest.
LAWRENCE EDGE, M. D., Brookside, Burbage, Buxton.
WANTED, first-class expd. Violin-Leader, Cinema, pegs. only; £5 15s.; near Manchester; Male. State age and full partics., when at lib. (letters only), to M. D., 44, Grafton-st., C.-on-M., Manchester.
WANTED, Rep. Violin, to open Monday, June 1; one doubling Banjo preferred. Refs. and all particulars (must be M.U.) to
LEON MOREST,
Strand Picture House, Hull.
WANTED, Lady or Gentlemen Musicians used to Modern Dance Music, non-professional; Violinist, Saxophone, Banjo, Pianist.
W. F. HURNDALL,
King's Hall, London-road, S.E. 1.
WANTED, Rep. Violinist, young Male preferred, able to lead; audition this Saturday morning, 11-12 a.m. Castle Cinema, Homerton.
WANTED, Solo Violinist & Pianist, with libr.; evenings; perm.; seaside cinema.—Small, Gaiety, Newlyn, Penzance.
WANTED, thoroughly experienced Violinist and Pianist, to play during meals, etc.; state terms; to commence at Whit.; must have own library; board provided, but sleep out. HALSALL, Hop Pole Royal and Riverside Hotels, Tewkesbury, Glos.
WANTED, first-class Violinist, to open June 1; thor. exp. in cinema and variety; evenings only; sobriety and attentive essential. Send copies of refs. and terms by letter only to MUSICAL DIRECTOR (Piano), Empire, Smethwick, Birmingham.
WANTED, for various special cruises to Norway from June to end of Aug., brilliant Violin Leaders with libraries, Pianists, 'Cellists, and Contrabassists; double-handed instrumentalists an advantage; status of musician on board, cabin passenger; no uniform worn or ship's articles signed; evening dress essential. ALFRED RIESS, National Entertainment Association, 22, Leicester-square, W.C.2.
WANTED, first-class Violinist, to double Saxophone; also Banjoist, to double another instrument; must be really good on both. Only first-class men need apply, stating age, full pars., and terms for six afts. and six evenings (cinema), to MANAGER, Box 839, "The Era."
WANTED, Leader-Violinist with library for Band of 8; must be able to fit to pictures; evenings only; state terms. Also Orchestral Pianiste Organist; preference to one accustomed to Orgapian. Sid Jones, please apply. Comfortable permanency.
GRAND THEATRE, Port Talbot, Glam.
WANTED, Violinist and Pianist, 4½ hours daily; no Sundays; salary £5 10s. First-class men only apply. Age, refs., MUSICAL DIRECTOR, 27, Southfield-road, Middlesbrough.
WANTED, keen Amateur Violin for string quartette.
Letters only.
C. D., 56, St. John's-road, Stamford Hill, N.

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They want
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Every Morning from 10.30 till 12.30.
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WANTED, for hotel and cinema work, Lady Violinistes and 'Cellistes; must be tip-top. Letters, REYNOLDS, 35, Clapton Common, E.5.
WANTED, first-class Violin Leader, three shows daily; refs., salary. MANAGER, Black's Palace, Sunderland.
WANTED for Atlantic Liners, Cruises, etc., Leaders, Pianists, 'Cellists, Contrabassists; Violinists combining E flat Alto Saxophone, Flat Pitch, Tenor Banjo or B flat Trumpet; 'Cellists combining E flat Alto Saxophone, Flat Pitch, or Tenor Banjo; Contrabassists combining Tenor Trombone; Clarinets combining E flat Alto Saxophone, Flat Pitch.
Messrs. C. W. & F. N. BLACK, Music Directors,
37, School-lane, Liverpool.
WANTED, 'Cello, Violin, Vocalists, lady and gent., for restaurant.—ELLIOT, 1, North St. Andrew-street, Edinburgh.
ST. GEORGE'S HALL, FALMOUTH.
WANTED to open Monday, June 1, first-class 'Cellist (Male). Big tone essential. Pictures and occasional Variety. Twice nightly. Saturday matinee. Permanency to good man. State age, references, lowest moderate salary. MANAGER.
WANTED, good 'Cellist (gent.) for summer seaside engt.; audition, 12.30 or 2.30 Sunday (24th).
11, Glazbury-road, West Kensington, W. 14.
WANTED, 'Cellist (Gent.), able to double on Drums, for 2 months, E. Coast hotel, commencing end July. Box 821, "The Era."
EXCHANGE HALL, GRANTHAM.
WANTED, lady 'Cellist for Trio; evenings and one matinee. Refs. and lowest terms to WILL DOLMAN, Picture House, Grantham.
WANTED immediately, good 'Cellist (Male) for Grand Cinema, Lincoln; 6 mats. and evs.—GRAND CINEMA, High-street, Lincoln.
WANTED, 'Cello (lady) to practice with quartette once weekly, view to engagement; no fee. Box 816, "The Era."
WANTED, first-class lady 'Cellists for London café. Apply GRAY, 12, Archer-street, Piccadilly, W. 1.
WANTED, 'Cellist, lady or gent.; no Sundays. Write, stating experience and terms for mats. and evenings. PICTURE HOUSE, Leyton.
WANTED, lady 'Celliste for long seaside engagement starting May 30. Leader and Pianiste also write m. QUEENIE HOWARD, 81, Elgin-avenue, W. 9.
WANTED, strong Bass, able to double Trombone; must be first class on both. Write, with full pars. and terms required, to M. D., Box 840, "The Era."
WANTED, start June 1, Flautist (good), high pitch instrument; engt. for 16 weeks. Terms, M.U., £3 15s., 6 nights, 2 matinees. Write, M. D., Pleasure Gardens Theatre, Folkestone.
WANTED, Flautist, rehearse flute quartettes, mornings; N. London, soft tone imperative. Box 849, "The Era."
WANTED, EXPERIENCED OBOEIST, to open May 25, A.M.U. terms. Apply, with full particulars, to MANAGER, Grand Opera House, Belfast.
WANTED, Clarionet, May 25, for one week, seven performances, two rehearsals. D'Oyly Carte operas. Lowest inclusive terms to MUSICAL DIRECTOR, Lyceum, Ipswich.
WANTED, Clarinet. Apply 30, Bonfield-road, Lewisham, Saturday, between 11 and 1. Moderate fee.
WANTED, Saxophonist, Violinist, and 'Cellist (ladies); must be young and experienced. Audition, Sat., at 12. BARTON, 2, Kildare-terrace, Bayswater, W.2.
WANTED, Saxophonist and Violinist to join pianist, banjoist, and drummer for summer season; terms shares; good prospects; write or call Sunday, between 3 and 6 p.m. MORRI, 11, Mildenhall-road, Clapton, E. 5.
WANTED for West Riding Theatre, first-class Cornet (M.U.), open next Monday; must be accustomed to Musical Comedy, Revues, and above class music; sobriety essential. Apply Box 856, "The Era."
WANTED, JAZZ TRUMPETER. Able to sing and play Jazz and Straight Numbers. Apply, stating wages, etc., to THE MANAGER, Empire Theatre, Dundee, Scotland.
WANTED, boy or girl Cornet or Trumpet, also Sax., Banjo, Violin. Small stature adults entertained. London Halls Band. Immediate audition. SAVOY DIRECTION, 9, St. Martin's-court, W.C.2.
ST. GEORGE'S HALL, FALMOUTH.
WANTED to open Monday, June 1, first-class Pianist-Conductor. Must have up-to-date and good library. Orchestra of six. Pictures and occasional Variety. Twice nightly. Saturday matinee. Permanency to good man. State age, references, lowest moderate salary. MANAGER.
WANTED, Pianist, experienced Variety, etc.; A.M.U. terms; permanency to capable performer; others save stamps. Apply M. D., Theatre Royal, Blyth.
WANTED, first-class Orchestral Pianiste, to deputise from June 7; hotel, tea and dinner provided; £2 10s. weekly. Letters only. M. L., 93, Hazelville-road, N.19.

MUSICIANS WANTED.

WANTED, Tenor Banjoist to double another instrument, South Coast, 12 to 14 weeks; audition next week. MUS. DIR., 21, Terrace-road, S. Hackney, E. 9.

WANTED, DANCE PIANISTS for the Seaside.
Also Leaders, Repa., 'Cellists, Drums. Able to read.
THE APOLLO ORCHESTRAL AND CONCERT AGENCY,
Victory House, Leicester Square, W.C.2

WANTED, Orch. Pianists and 'Cellists (Males), M/cr Cinemas; £4, evgs. only, minimum. State age, when at lib., to H. BOLTON, 10, Richmond-ave., Sedgley Park, Manchester.

WANTED, Orchestral Pianist (Cond.) for Aberdeen; six evening performances and two matinees; state terms and particulars. Apply Grand Central Picture House, Aberdeen.

WANTED, Cinema Pianist, ex. fitting pictures. Apply, PARK CINEMA, 1, Plashet-road, West Ham, E.13.

WANTED immediately, for London and provincial tour, Pianist, Saxophones, Banjos, Trombone, Trumpets, and Drummer. Letters only, stating salary required. KEITH PROWSE & CO., 159, New Bond-street, W.

WANTED, expd. Pianiste and Violiniste for café, 5 hours daily; live out. Lowest terms, Box 835, "The Era."

WANTED, first-class Pianist for hotel, Scotland; straight and jazz. State age, experience, etc.; lowest terms; live in. Library essential. Write, ROLAND ACKROYD, 2, Leicester-grove, Blackman-lane, Leeds

WANTED, first-class Orchestral Pianist for the Scala Theatre, South Shields, evenings only; orchestra of 12 performers; only first-class pianists will full orchestral experience to apply Send refs. and terms to BLACK BROS., Rink Offices, Holmside, Sunderland.

WANTED, to commence Monday, 1st June, Pianist and 'Cellist; no duds; evening only
Apply, stating lowest terms, to MANAGER,
Alhambra Theatre, Bellshill.

WANTED, Orchestral Drummer. Tympanist. Must be used to pictures. Evngs. and 2 mats. State price. R. CHARLES, Princes Pavilion, Walthamstow, E.17.

WANTED, Trap Drummer; also Brass Instrumentalists; pitching. Letters only.
CORNET, 10, Milward-street, Woolwich.

WANTED, The Flying Winskills to communicate at once. Also for next week, experienced Bandmaster and Small Band (six) for short tenting and resident summer season; good double-handed people; terms reasonable, or useless. Sensational act for special week, with drawing power, and suitable for circus ring. Coms., Box 855, "The

WANTED, for Band of Queen Victoria's Rifles, 1 E flat Clart., 1 Oboe, 2 Solo B flat Clarts., 1 E flat Alto Saxophone, 1 Solo B flat Cornet, 1 Euphonium, 1 B flat Bass. For particulars write to F. A. BRADLEY, L.R.A.M., Bandmaster, 56, Davies-street, Berkeley-square, W.; or call any Thursday evening at 7.30 p.m. Candidates must be under 45 years, and be prepared to enlist in the Territorial Army.

WANTED, capable Instrumentalists for Band, 64th Royal Artillery; good engts. Apply, BANDMASTER, High-street, Fulham, S.W.6.

WANTED, Musicians to register for Atlantic liners; apply by letter; interview by appointment only. MARIUS B. WINTER, Carlton House, Regent-street.

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WANTED Known. Splendid opportunity for ambitious young Musicians in Orchestra and Military Band of famous Highland Regiment to spend a short period abroad, see the East, and return with the regiment. Pianist, Orchestral and Military Band Instrumentalists. Box 685, "The Era."

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WANTED Known, the Movies Lending Library; extensive, up-to-date Repertoire; terms moderate. Mons. and Thurs., 10 to 1 o'clock, or appointment, 88, Nottinghill-gate. Over Lyons'.

WANTED, for a Surrey Picture Palace, a Small Orchestra (Ladies), Pianist, Violinist, and 'Cello; must be good instrumentalists, and have worked together; when replying, state inclusive terms to include library, references, and when disengaged; permanency. Apply Box 785, "The Era."

WANTED Known, extensive Orchestral Lending Library, finest music; moderate terms; organ parts. Call or write, 189, St. Vincent-street, Ladywood, Birmingham.

WANTED, Musicians before negotiating engagements in Liverpool, Birkenhead, Wallasey, and Bootle, communicate with BRANCH SECRETARY, Musicians' Union, 2, Moss-street, Liverpool.

MUSICIANS WANTED.

WANTED, Fox-trots and Waltzes for publication. Send MSS. STRAND MUSIC CO., 203, Strand, London, W.C.

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WANTED Known, up-to-date Library for Hire, season or weekly; quartette. Apply Miss ETHEL LANGFORD, L.R.A.M., 19, Hillmarton-road, N. 7.

MUSICIANS' WANTS.

WANTED, engt. by smart Mus. Dir. (Baton or Piano); 10 years principal Mus. Dir. to the Raymond Picture and Variety Circuit; can provide brilliant Solo Violinist if desired; open any business, London or suburbs. HANNAVY, 125, Belgrave-rd, Walthamstow, E. 17.

WANTED, engt. by brilliant Solo Violinist and Leader, thoroughly conversant with all standard works; hotel, cafe, or cinema; at liberty May 23; terms reasonable. Write or wire: VIOLINIST, 7, Deleval-terrace, Gosforth, Newcastle-on-Tyne.

WANTED, immed. engt. by refined brilliant Leader Solo Violiniste; expd.; library; highest testimonials. EDITH L. MAINWOOD, G.S.M., 27a, Ravenstone-street, Balham, S.W.

WANTED Known, smart young lady desires engt. as Rept. or 2nd Violinist; low salary accepted. Offers to 15, Gt. Eastern-buildings, Gt. Eastern-street, Shoreditch, E.C.2.

WANTED, engagement by young Repet. Violinist,
in Cinema.
Box 832, "The Era."

WANTED, engt., expert Violinist-Pianist (male), late leader, four years, Tivoli, London; late member Brighton, Harrogate Municipal Orches.; late pianist Metropole Hotel, Brighton, etc. 123, Highbury-road, Bury Park, Luton, Bedfordshire.

WANTED, engt. by thoroughly exp. Violinist (gent.) as Leader or Rep.; cinema preferred.
VIOLINIST, 22, Navarino-road, Dalston, E.8.

WANTED, position as Rep.; able to lead. VIOLINIST, 8, Wyndham-crescent, Tufnell Park, N.19.

WANTED, engt. by absolutely first-class Jazz Violinist; finest London experience; brilliant performer; young and smart appearance; in or near London. J. B., 31, Albion-rd., Dalston, London, E.8. 'Phone, Clissold 5269.

WANTED, engt. by 1st-class Violinist-Leader (gent.), 16 years' exp. in hotel (straight and jazz), cinema, etc.; young and smart appearance; extensive library; competent conductor. JULIAN BEST, 57, Gt. Cambridge-st., London, E.2. 'Phone, Clissold 5269.

WANTED, by young Violinist Rep., good tone and time; exp. cinema, café. HUGO LINDE, 75, Station-road, Bexhill.

WANTED, engt. by first-class Violinist; any bus.; no dud. VIOLINIST, 23, Minford-gardens, Shepherds Bush, W. 14.

WANTED, by Violiniste (lady), seaside engt., 1st or 2nd Violin. MISS C. WILSON, "Glenavon," Wakefield-road, Pontefract.

WANTED by first-class Violiniste (lady), summer engt. in hotel; with or without own musicians; splendid refs., press notices, etc. Letters, LEADER, c/o Miss Jackson, 645, Fulham-road, S.W.6.

WANTED, re-engt. by good Second Violin; thorough exp. variety or season. VIOLINIST, 87, West Parade, Spring Bank, Hull.

WANTED by exper. Dance Violinist, young, smart; evening engt., or deputising. 22, Arica-road, Brockley, S.E.4.

WANTED by VIOLINISTE (Lady), season engt., 1st or 2nd, dance or straight. Box 783, "The Era."

WANTED, engt. anywhere by Violinist-Leader; 6 years' experience, cinema, dance; perm. or dep.; excellent references; good tone; terms, £5 for 30 hours. LEADER, 9, Liverpool-road, Kingston-on-Thames.

WANTED, engagement, seaside preferred, by Violin-Conductor; brilliant soloist; West-End, experienced any business; up-to-date library. M. D., 39, Store-street, Bedford-square, W.C.

WANTED, engt. by Horace Humphreys, Jazz Violinist; young (24) and smart appearance. VIOLINIST, 2, Avon-st., Walney, Barrow-in-Furness.

WANTED, engagement by Violinist; young and smart, top-hole experience, good reader, latest English and American library; go anywhere. M. SILVER, 107, Rutland street, Commercial-road, E. 1.

WANTED, engt. by young Violinist, town only; accept small salary. Apply M. G., 78, Coborn-road, Bow, E. 3.

WANTED Known, lady Viola Player requires engagement; willing to deputise. Miss BOYES, 10, Bonser-road, Twickenham.

WANTED Known, young lady desires engagement as Violinist or Pianist in restaurant, dance, or other orchestra. ELLIOTT, South Hale, South Nutfield, Surrey.

WANTED, engt. by first-class Violinist-Leader; fully exp.; would deputise. 90, Ferndale-road, S. Norwood, S.E.

WANTED, engt. by Violiniste, lead or rept.; deputising June to August; experienced and reliable. JARVIS. 'Phone: 2391 North.

WANTED, by VIOLINIST (can double VIOLA), engagement Leader or Repet.
H. VERNON, 28, Lonsdale-road, Barnes, S.W.13. Tel.: Riverside 1566.

WANTED, Engagement by VIOLA (can double Violin); any business.
VERNON, 28, Lonsdale-road, Barnes, S.W.13.
'Phone: Riverside 1566.

WANTED, engagement by LEADER-VIOLINIST, brilliant and experienced musician, 1st-class references. Box 811, "The Era."

WANTED, engt. by Lead or Rep., cinema, dance; perm. or dep.; large lib. VIOLINIST, 196, Canterbury-road, Croydon. 'Phone, Thornton Heath 1606.

WANTED, by well-known Conductor Solo Violinist, engt. in hotel or cinema; thoroughly experienced. Refs., Press notices, and library 6,000 pieces. London preferred.
Box 793, "The Era."

WANTED, by Violiniste (21), sweet beautiful tone, Pianiste, 'Celliste, joint season engt. anywhere, any bus.; quiet, refined. MIMOSA, 111, Arlington-road, N.W. 1.

WANTED, re-engt. by good 2nd Violin and Viola (double Flute), thoroughly exp. on either inst.; any bus.; terms reasonable. HARMAN, 38, Gordondale-road, S.W.19.

MUSICIANS' WANTS.

WANTED Known, expd. Violiniste (lady); cinema, hotel, café; good refs. DAUDIE BELL, A.T.C.L., 35, Marlborough-road, Ipswich.

WANTED, engagement by young Lady Violiniste as Rept.; small salary accepted for further experience. VIOLINISTE, 13, Burslem-street, Commercial-road, E. 1.

WANTED Known, Brilliant Solo and Orchestral Violiniste; used to standard works; beautiful tone and artistry; seeks re-engagement; highest references, etc. VIOLINISTE, Box 829, "The Era."

WANTED, engagement by Violinist, 10 years' experience, variety, hotel, cinema, and dance; aged 25 years; good personality and appearance; first-class references; good tone; engagement anywhere for living wage.
Box No. 845, "The Era."

WANTED, engt. by Violin Rept. or 1st, cinema or any business; experienced and reliable; ex. refs. Box No. 841, "The Era."

WANTED, engt. as Rep. by young Lady Violinist; exper.; can lead; terms mod. Box 826, "The Era."

WANTED, engagement,
Good First Violin,
(Double Tenor Banjo for practice), cinema or dance; moderate terms. London or seaside. S.G., 1, Gillingham-street, S.W.1.

WANTED, engt. by Violinist and Pianist (singly or joint), 9 years' experience (opera, hotel, dance, cinema), refined appearance and young, highest references; anywhere, straight or jazz, for a living wage. Box 846, "The Era."

WANTED, perm. joint engt., Violiniste and Pianiste (or pianiste sep), seaside (in., fully exp., refs.; £6 5s. (joint); evens. only, with lib; mats. extra; open June 15 on. Wire Box 830, "The Era."

WANTED by Orchestral Violinist as Leader-Conductor or Rept.; thoroughly experienced symphony, hotel and cinema; terms moderate; West of England. Box 844. "The Era."

WANTED, engagement by first-class Violinist-Leader, also first-class Drummer, fully experienced any business; London or seaside. Box 847, "The Era."

WANTED, engt. by thor. exp. Orch. Leader-Violiniste (young), used to cinema, dance, cafe last position 19 months, cinema; splendid refs., library. MELLOR, 102, Cromwell-road, Stanmore, Winchester.

WANTED, engt. by Violinist (Rep. or 1st), able to lead, any business, anywhere, abstainer, can open Monday. BOWER, 38, Spring-street, Spalding, Lincs.

WANTED, engt. by Violin Conductor, twenty years' exp., variety, drama, cinema, dances, etc.; superb library of classic and up-to-date music. VIOLINIST, 16, Ifield-road, Crawley, Sussex.

WANTED, engt. by fully expd. Violinist and Pianist (ladies), together or separate; cinema; own library. 51, London-road, Horsham, Sussex.

WANTED, engt. as Rept. Violin or second; fine tone; experienced; good refs. Mr. H. FOREMAN, 114, Holgate-terrace, Holgate-road, York.

WANTED Known, expd. Repet. available for deputising, evenings only. F. W. W., 305, Southcroft-road, Streatham, S.W.16.

WANTED, thoroughly reliable and exp. Rep., able to lead, seeks engagement in cinema; library, London only. 33, Honeybrook-road, Clapham Park.

WANTED, Deputising only, by experienced 'Cellist, pictures, variety. COOPER, 26, Penn-road, Holloway, N.7. 'Phone: North 1988.

WANTED, deputising by 'Cellist; wide experience, English and Continental; 1st-class refs.; London district only.
Write Box 694, "The Era."

WANTED by 'Celliste, deputy work; thor. ex. and reliable; moderate terms. 'CELLISTE, 33, Shrubbery-road, Streatham, S.W.

WANTED, engagement by 'Cellist, experienced orchestral; quartette, trio, and dance work; available in evenings; would deputise. EDWARD SMITH, 20, St. Paul's-avenue, N.W.2.

WANTED, engt. by experienced 'Celliste, available for deputising, cinema or café; Midlands preferred.
Box 814, "The Era."

WANTED Known, expd. 'Cellist desires perm. or dep. engt., any business; extensive library; start immediately. 36, Albert-road, Croydon.

WANTED, engagement, 'Cellist, lady; thoroughly experienced.
Apply Box 833, "The Era."

WANTED Known, 'Cellist, late London Symphony Orchestra, Ritz Hotel, etc., open for engt.; good offers only. Apply in first instance to Box 818, "The Era."

WANTED, engt. by 'Cellist; good tone and appearance; experienced any business, in or out of town. Offers to GARDINER, 14, Stockwell Green, London, S.W. 9.

WANTED, engagement by 'Cellist, cinema, hotel, etc.
Box No. 824, "The Era."

WANTED, joint engt. by expd. 'Cellist and boy Drummer (16 years of age); extensive library; pictures. Terms, 'CELLIST, 23a, Wyle Cop, Shrewsbury.

WANTED Known, disengaged June 1st, first-class experienced 'Cellist, solo or orchestral; read anything. Box 852, "The Era."

WANTED, by first-class Solo and Orchestral 'Cellist, thoroughly experienced, fine full tone, Engagement in restaurant, hotel, or cinema of good standing; disengaged June 1. Write 'CELLIST, 54, Plantagenet-st., Cardiff.

WANTED, engt. by expd. 'Celliste; would deputise. MISS HILDA MILLER, 32, Montrell-road, Streatham Hill, London, S.W.2.

WANTED Known, experienced 'Cellist, doubling E Flat Alto Sax; free May 30; seaside preferred; letters only. 'CELLIST, 25, Alma-rd., Wandsworth, S.W. 18.

WANTED by 'Celliste, engt. or deputising; loud tone; exp. all lines. EVE VANCOURT, 32, Great Windmill-street, W. 1.

WANTED Known, 'Cellist (Gent.), free evenings; would like orchestral work; preferably S.W. London; A1 exp. 46, Mayford-road, Wandsworth Common.

WANTED, by thor. exp. 'Cellist, engt. London or seaside; dis. Whitsun. ELLEN F. BODEN, 45, Blakehall-road, Carshalton, Surrey.

WANTED, engt. by Sousaphone and String Bass, expd., straight or jazz. J. LAWRENCE, 12, Paulsbuildings, Tavistock, Devon.

WANTED Known, first-class Double Bass at liberty; exp. any bus.; high-class refs. MOORE, 69, Crewe-street, Derby.

WANTED, engt. by first-class experienced Double Bass Player; 3 years last engagement in cinema; any business. BASSO, 24, St. Mary's-road, Hornsey, N.8. Phone, Hornsey 3260.

WANTED by String Bass, deputising or season's engagement; good refs., abstainer; any bus. P. SPALDING, 166, Walkley-lane, Hillsboro', Sheffield.

MUSICIANS' WANTS.

WANTED, engt. by smart Double Bass; expd., London cinemas, any bus., anywhere. 94, Beauchamp-road, S.E. 19.

WANTED by Double Bass, Lady, experienced any business. MISS JESSIE MASON, 9, Wardo-avenue, Fulham, London, S.W. 6.

WANTED Known, first-class Bass at liberty; Cinema, Opera, Symphony; season or perm.; exp. all bus.; offers. NICHOLLS, 38, Chestnut Walk, Worcester.

WANTED, engt. by fully expd. Bass Player. Write, BASS, 7, Crowland-road, S. Tottenham, London, N.15.

WANTED, engt. by Double Bass, expd. in all lines.
C. CARTER,
C/o 22, Parliament-road, Middlesbro'.

WANTED, good engt. by expd. Flautist; high and low pitch instruments. FLAUTIST, c/o 51, Boundary-place, Liverpool.

WANTED Known, Flautist disengaged shortly. Address, G. A. JAQUES, Orchestra, Boro' Theatre, Stratford, E.

WANTED, engt. by 1st-class Flautist (soloist), any bus.; perm. pref. 11 years' principal flute, Dan Godfrey's, Bournemouth, Quinlan Opera Co., Beecham Orch., etc.; ex. refs. WALTER WHITAKER, 4a, Oakmead-road, Balham, S.W.12.

WANTED, by Solo Pic. Piano-Organ (gent.); any dis. 23, Worthington-street, Whitchurch, Salop.

WANTED Known, Oboeist (either pitch) long experience, invites offers for any business; anywhere. BARRETT, 81, Goodwin-street, Hull.

WANTED Known, Oboeist disengaged till July; suit orchestras, etc.; £2; late Hackney Empire Band, C.S. Rifles. LOTT, 11, Bond-street, S.E.

WANTED, engagement by Clarinet, Sharp or Flat pitch; experienced, disengaged. ALFRED BENZING, 30, New-road East, Portsmouth.

WANTED, engt. by Solo Clarinet, any business; 1st-class experience, excellent refs. CLARINET, 32, Cardigan-street, Luton, Beds.

WANTED Known, first-class Oboeist, disengaged, seeks engagement; either pitch; any business; highest refs. 59, Balfour-road, Brighton.

WANTED, engt. by ex-Army Bandsman, Clarinet or Sax.; would join works' band; deputise for mil. or dance work. J. B., 29, Store-st., W.C. 1.

WANTED Known, Clarinet and Flute and Oboe at liberty owing to cutting; high or low pitch; any business. K., 10, Birch-street, Southport.

WANTED, engt. by Clarinet, double alto saxophone; good reader, nice tone, young, smart.
SAX., 3, Waterloo-place, Swadlincote, near Burton-on-Trent.

WANTED, by Clarinet, eng. or dep. through closing; reliable, non-Union. CLAR., c/o Oliver, 16, Market-street, Widnes.

WANTED Known, Sax. E flat Alto (low pitch), now free for evening engagements London; would join good band or do odd nights; good reader. 14a, Dorset-mansions, Lillie-road, Fulham.

WANTED Known, Sax., E flat Alto (low pitch), wants 2 weeks' engt. seaside dance band, July 4 to 18. State terms. 14a, Dorset-mansions, Lillie-road, Fulham.

WANTED Known, first-class E Flat Alto Saxophone and Clarinet Soloist, at lib.; seaside preferred; young, smart; tone "dolce"; ex-Army bandsman. Write WILLY, 88, Carr-road, Walthamstow, E. 17.

CATCH THIS!
WANTED, summer engt. by young "red-hot" Alto Saxophonist, doubling Sops, Tenor, Bar., Oboe, Clar., etc; a brilliant showman (singing), can lead; specialty tone; immaculate appearance on and off; first-class offers only, to Box 838, "The Era."

WANTED Known, clever young Saxophonist (B-flat Sop., Alto and Ten., addg Bar) desires Summer Engt., dance or revue pref., anywhere; read, mem. tone, specty. smart appearance. CROSBY, 72, Highbury Hill, N. 5.

WANTED, by Alto Sax., doubling Violin, thor. exper., town or tour. SAXO., 40, Water-lane, Brixton, S.W.2.

WANTED, by E flat Alto Sax., dance eng. F. S., 55, Millbrook-road, East Brixton, S.W. 9.

WANTED, engt. by E flat Alto Sax., young; vacant Whitsun onwards; concluding 40 weeks engt., H.O.I. Productions. SAX., New Theatre, Oxford.

WANTED, engt. by exp. Trumpet; any bus. CARTWRIGHT, Carlisle-street, Alderley Edge, Cheshire.

WANTED Known, Cornet and Trumpet desires engt. for summer only; seaside preferred; young; expd. any business. COOK. "Futurist," Birmingham.

WANTED Known, dis., Solo Tpt. and Cornet; ex. refs., etc. All Ins. 14 years' exp. A 1 theatres M.U. ALLEN, 17, Motherby-lane, Lincoln.

WANTED Known, T. O. NOLAN at lib.; Cornet and Trumpet; orchestral and solo. 917, Garscube-road, Glasgow.

WANTED, engt. Cornet and Trumpet, summer season; dance bus. preferred; reader; good tone. CORNET, 422a, Coldharbour-lane, Brixton.

WANTED by Cornet Player, engagements; good soloist and refs.; Orch. or Military. NARI, 83, Ridsdale-road, Anerley, S.E. 20.

WANTED, engt. by Solo Cornet, military or orcheatral; good reader; exceptional tone. JOHNSON, 38, Ravenswood-rd., Walthamstow, E.17.

WANTED Known, Trumpeter, disengaged; any business, anywhere; sight reader, transposer, Relief Pianist. "TRUMPET," 28, Smedley-street, Clapham.

WANTED, engt. by expd. Trombone, any bus.; also Bombardon or Euph. T. GOWER, 153, Lillie-road, Fulham.

WANTED, engt. by Trombone, good tone, in dance band; seaside pref. B. B., 38, Gladstone-st., London, S.E. 1.

WANTED, engt. by Trombone, vacant May 30; present theatre 7 years; ex. refs.; town or South preferred; any business.
63, Wren-street, Stockton-on-Tees, Durham.

WANTED, engt. by Trombonist; competent and reliable.
234, Knutsford-road, Warrington.

WANTED, engt. by first-class Trombonist, experienced; and Soloist; permanent preferred. TROMBONIST, 202, Wells-road, Nottingham.

WANTED Known, first-class Orchestral and Solo Organist (pipe or reed), desires change, London only. Box 801, "The Era."

WANTED Known, Orch. Organist free to deputise now and at Whitsun. 24, Elm Grove, Hammersmith, W. 6.

WANTED Known, disengaged, Orchestral Solo Organiste-Pianist, pipe, Mustel, reed; also Violinist-Leader; Sundays or afternoons deputising. HAMPSTEAD 1395.

WANTED, engagement by Solo Organist-Pianist; permanent or deputy; long cinema experience; used to large organ; audition willingly. ORGANIST, 80, Queen's-road, New Malden.

MUSICIANS' WANTS.

WANTED, by Organist (Reed) and Pianist Orch., gent., 1st-class exp. A. E., 35, Florence-road, N.4.

WANTED, engagement by Orchestral Organist; just concluded engagement at well-known London Cinema, thoroughly experienced musician; terms reasonable; free to start Monday or Whit-Monday. Write or wire, Box 825, "The Era."

WANTED, engagement by reliable Musical Director, Organist-Pianist, with good library; twelve years' cinema experience. 322, Durnsford-road, Wimbledon, S.W. 19.

WANTED, Deputising, good work; pipe organ-piano; 10 years' exp. W. ARTHUR DAVIES, 46, Adelaide-road, Brockley, S.E.

WANTED, engt. by first-class Mustelist, 12 years' exp., 4,000 library; take all cues, woodwind, and brass; giving 4 recitals on Mustel, publicly advertised; high-class pianist; Midlands preferred. MUSTELIST, 7, Prospect-terrace, Gt. Orme, Llandudno.

WANTED, engt. by Organist, F.R.C.O., 7 years' 1st-class solo and orches. experience; late Piccadilly, Manchester; splendid sight-reader, excellent references. Write or wire, 23, Brook-street, C.-on-M., Manchester.

WANTED Known, Orch. Organiste (not pipe) disengaged; experienced; also Relief Pianiste, variety concert party. 119, Bedford-road, Clapham.

WANTED Known, Picture Pianiste or relief, good sight-reader, experienced, disengaged. STUART, 252, Portsdown-road, Maida Vale, W.

WANTED, Sunday Engt. by Orches Pianiste-Organiste. 28, Vant-road, Tooting, S.W. 17

WANTED Known, reliable Orchestral Pianiste, Mustel Organiste, wants deputising. PIANISTE, 142, Station-road, Hendon.

WANTED, engt. by first-class Orchestral Pianist, cinema or café; reasonable offers; open to deputise. H., 160, Latham-road, East Ham, E.6.

WANTED, engagement by young lady Orchestral Pianiste, thoroughly experienced in pictures; London only. 27, Lindley-street, Mile End, E.

WANTED Known, lady Pianiste seeks engt. (trio or soloist).
CRANE, "Tresco,"
Connaught-road, Suffield Park, Cromer.

WANTED, engt., Orch. Pianiste.
LUCY FLACK,
85, Beechdale-rd., Brixton, S.W.

WANTED Known, exp. Lady Pianiste at liberty; ex. references; would deputise, cinema, café, orch., or relief; London only. 'Phone: Padd. 7435. Box 842, "The Era."

WANTED Known, Pianist desires practice with violinist and 'cellist for mutual benefit; view to eng.—Box 831, "The Era."

WANTED, engt. by thoroughly experienced
Orchestral and Solo Pianiste;
just terminated engagement after five years; good refs.
Apply MISS H. BOR,
73, Cleveland Gardens, Barnes, S.W.

WANTED, engt. as Pianist or Org. (reed); exp., steady, good refs., solo or orch. PIANIST, 69, Bedford-place, Southampton.

WANTED, engt. by thor. exper. Orch. Pianist (lady), cinema preferred, six days, in London, or preferably seaside; smart, attractive appearance; would entertain offers of summer season; reasonable terms. Box 848, "The Era."

WANTED Known, 1st-class Pianist, ten years' cinema experience, seeks Engagement at high-class cinema, London or district; audition or trial show given. Write Box 850, "The Era."

WANTED, engt. by exp. Orch. Pianiste, library if required, would deputise. A. B., 72, Sylvan-avenue, Wood Green, N. 22.

WANTED Known, Pianist, thorough orchestral experience, fine sight-reader, well up in Tavan and all arrangements, entirely reliable, splendid references, wants cinema post. PIANIST, 23, Brook-street, C.-on-M., Manchester.

WANTED Known, lady Orchestral Pianiste desires deputy engagements, perm. or tem.; experienced, good sight-reader, good refs. C. WALLACE, 19, Walterton-road, Paddington, W. 9.

WANTED Known, expd. Orchestral Pianiste at liberty for summer engt., hotel or café. WINIFRED ANDREWS, 47, Ormiston-road, Shepherd's Bush, W.

WANTED, perm. engt. Pianiste (Orch.), cin. exp.; refs.; £3 evgs. (mats. extra); open June 15 on. Wire, Box 829, "The Era."

WANTED, Sunday deputising by brilliant relief Pianist; expd. and very reliable. L., 13, Burnley-road, Stockwell, S.W.9.

WANTED, engt. by Pianiste, orches. or solo, London exp.; 10 years' cinema work; can fit pictures; reliable. PIANISTE, 20, Newhall-st., Swindon, Wilts.

WANTED, engt. by Pianiste, orches. or solo; 10 years' cinema exp.; open now. PIANISTE, 54, Malmesbury-road, Chippenham, Wilts.

WANTED, by expd. Pianiste, deputising, etc., cinema; solo and relief. G. D., 31, West End-avenue, Leyton.

WANTED, engt. by a first-class Pianiste, orch. and solo. PIANISTE, 54, West-side, Wandsworth Common, S.W.18.

WANTED, engt., High-class Orches. Pianiste and Accomp. or dep. relief. 2, Southend-road, Kensington-square, W. Park 2569.

WANTED, engt. by first-class Pianiste; hotel, café, etc., exper.; orches., straight, or jazz (vocalist). Wire or write c/o Williams, Guildford, Surrey.

WANTED Known,
Mr. LOUIS H. ABRAMS,
the well-known Orchestral Pianist, just returned from America after a most successful tour,
Open for First-class Offers for Hotel, Cafe, or Theatre Engagements.
Communications to 38, Bristol-road, Edgbaston, Birmingham.
Telephone: Midland 1046.

WANTED, engt. by Orch. Pianist, A.R.C.M., own library; 15 years' exp.; can supply Trio; cinema, or café. H., c/o Coenen-Bradley, 33, Gt. Windmill-street.

WANTED, Engagement by
First-class Pianist.
B., 63, Doddington-grove, S.E. 17.

WANTED, engt. by expd. Orch. Pianist, cinema, cafe. MABEL CARNEY, 8, Seventh-avenue, Manor Park, E. 12.

WANTED Known, cinema relief Pianiste open to accept permanency or deputising; thoroughly experienced. C., 2, St. Thomas-square, Hackney.

WANTED Known, Harpist requires engagement on steamboat; join anybody with permit; experienced. Box 837, "The Era."

WANTED, engts. by well-known Banjoist; would deputise; thor. and reliable; can supply famous "All Stars Dance Orchestra." JOE, 49, Hawstead-road, Catford, S.E. 6. Lee Green 1327.

WANTED, by Tenor Banjoist, evening engagements; good reader and rhythm. 29, Tabl Afric, Tufnell Park, N.7.

MUSICIANS' WANTS.

WANTED, engt. in near future as Solo or Orchestral Harpist. Late colleague of Aptommas, the world-renowned harpist. Father of Marie Hall, Violiniste-Solo Harpist, of Covent Garden Theatre, London; Charles Hallé and Carl Rosa Orchestras, and Town Hall Concerts, Birmingham. Would a Harp Virtuoso join E. F. Hall for concerts? One who can play the piano part on the harp of "Erin-go-Bragh" (Carl Oberthü, Op. 147). Signor Mario Lorenzi kindly write me. Address HALL, Harp Virtuoso, 19, Upper Berkeley Place, Clifton, Bristol.

WANTED Known, RUBY BRAMHILL, Solo and Orchestral Harpiste (late of Brighton, Beecham, Eastbourne, Scarboro' Symphony Orchestras; London Coliseum, etc.) seeks Engagements—concerts, banquets, at homes, etc.; pupils received.—Hall, Champion Hill, S.E. 5. 'Phone: Brixton 141.

WANTED, by smart, young Dance-Banjo, good reader, engt.; go anywhere. BANJO, 52a, Dornton-road, Balham, S.W.

WANTED Known, Dance Banjoist at liberty, tenor and long arm; full chords and great rhythm; doubling alto sax. Cheery appearance and personality; memorise latest numbers; terms right. BRYCE, 145, High Holborn, W.C. 1. 'Phone: Museum 5187.

WANTED, engt., first-class Banjoist, fully experienced in dance work. J. B. WATSON, 26, Torrington-square, W.C. 1.

WANTED, engt. by Banjo Tenor or G Double Violin, any bus. 155, Sumatra-rd., West Hampstead, N. W. 6.

WANTED, engagement by Dance Banjoist (season), hotel, ballroom, or revue; young, smart, unmarried; liberty 25th; ex. tone; double drums; go anywhere. BRADLEY, Field Head, Wakefield.

WANTED, odd engts., any time day or night (50 miles radius London), by first-rate Dance Drummer; good showman, voice, and time; own car; deputise. DRUMMER, 243, St. Albans-road, Watford.

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In aid of the funds of this deserving institution, a matinee was held at the Scala Theatre on Friday afternoon, the function being graced by the presence of H.R.H. the Princess Beatrice. A particularly pleasing entertainment was provided, by the Balalaika Orchestra; Miss Audrey Ashby and her charming pupils, of the Mayfair Company of English dancers and singers; Miss Rose Alper, L.R.A.M.; and Miss Mignon Trevor—two excellent vocalists; and Mr. Harry Tate and his popular confederates in "Selling a Car." The entertainment as a whole was very enjoyable, and it was announced that a sum exceeding £600 would be added to the hospital's revenue as a result.

Mr. Harry Leslie is this week celebrating the twenty-first birthday of his Rusholme Pavilion, Manchester, where so many popular players graduated for the music-halls and musical comedy. His well-known concert party, "The Seven Nobodies," opened the week on Monday, and variety turns from other theatres have been coming in to entertain the crowds of patrons.

THE FACTORY GIRLS' HOLIDAY FUND.

The committee of the Factory Girls' Holiday Fund make an urgent appeal for subscriptions and donations. Trade depression has resulted in the girls being the main support of thousands of families, who but for their earnings would be on the verge of starvation. Good food, rest, and fresh air for a short time will make it possible for many to continue their work through the coming winter. The short holiday will give them fresh hope and courage. Subscriptions and donations will be thankfully received and acknowledged by the Chairman of the Executive Committee, J. F. Green, Esq., or Miss Canney, 75, Lamb's Conduit-street, W.C.1.

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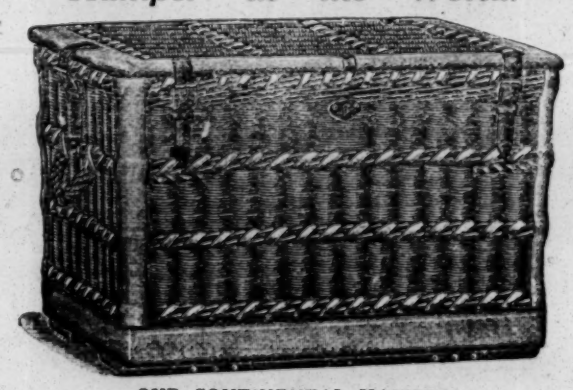
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Dear Sirs, Sept. 16/24.
The two hampers arrived to-day and are to my entire satisfaction. Again thanking you.
Yours faithfully,
WALTER AMER.

Dear Sirs, Sept. 28/24.
Received special Vitesse Hamper, which was ordered through Mr. Eddie Polo. The hamper is very good.
Yours very truly,
RIGOLETTO BROTHERS.

Dear Sirs, Sept. 17/24.
Many thanks for your kindness. Basket received. More than satisfied. My best wishes.
Yours respectfully,
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FROCKS AND FANCIES.

How the heat wave changed the face of London! In two days furs disappeared to make room for lace collars and chiffon scarves to match chiffon hats—and quite often to form part of them. When anyone did wear a fur choker it hung loosely and was combined with a flower. Miss Lilian Braithwaite had one, I noticed, with a large spray of pink flowers to hold it together.

Effective.

I thought Miss Enid Sass's last appearance frock was the most successful in "The Right Age to Marry" at the Playhouse: it was a very delicate grey three-piece, the frock trimmed with a narrow strip of night blue and silver embroidery, and the coat having triangular pockets and wide bands of the same material at the side. The coat, summer fashion, was unlined.

Mary Glynne's Mannish Suit.

What a dear little suit Mary Glynne wears in the first and third acts of "The Crooked Friday," the Comedy's new production—just the neatest of black tailor-mades,—so frightfully severe and trim, but with the edge of simplicity taken off by her orange and white spotted silk jumper and that very jaunty little tam-o'shanter.

A Contrast.

The second act gave her a complete contrast in clothes. The evening cloak of multi-coloured brocade—orange, green, red, etc.—mingled together with collar and very wide cuffs of chinchilla and a deep flair at the hem. This was unlined, being one of the new reversible materials. Beneath it coppery gold and silver gleamed, but the skirt of the evening frock was half hidden by the deep bead fringe, which was held in place at the waist with huge bead motifs in orange red and black, whilst the bodice was tight-fitting and held with shoulder-straps of green diamante. Mary Glynne always looks her best in those tight-fitting little bodices.

Pyjamas.

Frocks are few and far between in Dale Collins' play, "Ordeal," but Madeline Seymour wears a couple of pretty pyjama suits, one of mauvy pink satin edged with a deep foxglove pink and a hint of gold tissue over which is thrown a periwinkle blue ninon wrap. The second is of pale pink with wide trousers, and provided with a satin wrap to match, edged with silken fringe. Her evening dress is also of pink—a deep coral shade—lace over georgette, whilst contrast is given in this scene by Jane Welsh's deep jade green georgette with its cluster of roses at the waist and the hem.

Feather Dusters!

Some of the newest frocks really look as if the dressmakers had been rifling hundreds and hundreds of feather dusters and then dyeing them in colours to suit the particular model they were making. I saw a frock—very, very be-feathered—in Lady Victor Paget's showrooms the other day. Also heaps of pairs of little satin bedroom mules, so covered in feathers that you could hardly see the satin, and, of course, heels there were none! I was told these were selling like hot cakes. There seems to be a run on slippers of that ilk just now.

More Feathers.

Vera Clarke, who conducts the orchestra at the Trocadero, is another victim to the feather craze. When I saw her the other day she was wearing a lovely wild-hyacinth-coloured frock over which she slipped a full-length coat bordered with—feathers, lots of 'em! This is a Molyneux model. Another of her frocks was a brilliant canary yellow trimmed with row upon row of fringe—we love fringe almost as much as feathers! On the shoulder it had a spray of multi-coloured flowers, each one flecked with gold.

The Tube Frock's Demise.

I really think the very tight sheath frock has died a natural death. As a rule these were beaded, and as the beads *would* come off even if every one was sewn on by hand, dancers have spoken very strongly about the effect loose beads on a ballroom floor have, with regard both to dancing—and the floor. Needless they have been upheld by the dance club's leading light, and so we've got dear little fluffy chiffons and georgettes. One of the loveliest I've seen for a long time was called "Tongues of Flame." The name speaks for itself—just strips of picot edged georgette in real flame red. The skirt was tongued, and then, over that, was a long tunic with the hem tongued also. It looked most fascinating when the wearer danced.

The Importance of Back Views.

It's not always a case of "My face is my fortune"—especially with conductors, for Vera Clarke was telling me that she has to be frightfully careful about the back views of her frocks, for it is the back view that the audience sees. She has each one most meticulously fitted, and has glasses at every conceivable angle so that she may get the real effect. From her, too, I heard about the new shingle in Paris.

The Golliwog Shingle.

Smooth and straight is giving place to wild and curly! The newest sort of shingle is rather like the heads of those "Goo-goo" dolls they had at Wembley last year—or, for the benefit of those who did not see them, I might describe it as like a golliwog's hair dressing. Mistinguette wears her hair in this fashion, and many of the smartest mannequins have taken to it. Fickle jades, after having sworn allegiance to the trim, neatness of the "almost-but-not-quite-Eton crop!"

The New Hair Pin.

There are, of course, still some people who are not shingled, and I hear that men—always a little diffident about the beauty of short hair, and having a hankering, I suppose, after woman's crowning glory—are advising their beloveds to "let it grow again." For those who are doing so, or never came under the spell of the barber's scissors, there are some of the most fascinating big hairpins. The tops are made in the form of initials closely set with glittering gems of all colours. You can, of course, get them real or imitation—it's all a matter of price!

New Fashions.

"Chez Victor" is a great place for seeing new fashions in frocks or dancing. The new American step was being tried out by one or two, and pretty Favette Pery had a new organdie flower on her shoulder—she is one of the devoted Little—which is called the adherents of the Club, and later I found her sampling the new successor to the Quadrant and the Carnival.

"SALLY"

At Watford.

The musical comedy, "Sally," is the current attraction at the Palace Theatre. It is presented by F. Leslie Moreton and Guyton Heath, who have got together a very capable company. Miss May Ralph, in the title role, sings and acts delightfully. Mr. Hubert Ennor, as Blair Farquar, has a fine stage presence and an excellent voice. With Miss Ralph he scores the vocal success of the evening in the duets, "Look for a Silver Lining" and "Whip-poor-will." The chief comedy part of the Grand Duke Constantine is taken by Mr. Frank Dale. In his disguise as a waiter or as the Duke, he never fails to keep the house in roars of laughter, and his singing is as good as his acting. Mr. Roy E. Ray extracts every ounce of humour out of his impersonation of the American agent, Otis Hooper. Miss Sybil Woodruff is a vivacious Rosalind. Their singing of the duet "The Little Church Round the Corner" was immensely popular. Miss Sonia Mason achieved a distinct success as Mrs. Ten Brock; her acting and deportment being excellent. Mr. Will Henry was very amusing as the hotel proprietor. Mr. Douglas Dalton was clever as Jimmie Spelvin. The Butterfly Ballet wins general admiration, the colour scheme producing a very fascinating effect. The chorus are prominent both in song and dance whenever their opportunity arises.

In aid of the Hospital for Sick Children, Great Ormond Street, and especially to help the research department recently established there through the generous gift of the Prudential Assurance Company, the following young artists gave an evening concert at the Central Hall yesterday:—Misses Ethel Vernum, Avril Fernie, Ida Brown, Eleanor Lewis, Florence Roffe, and Mr. Michael Damala, vocalists; assisted by Mr. Henry Lancaster and the celebrated Norcross Solo Quartet, "Modern Meisters," and the much-admired Lennep Orchestra (conductor, Martyn van Lennep). The concert was under the direction of the Lennep organisation, who have collected large sums for patriotic objects.

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"BY RIGHT OF CONQUEST."

Play in Three Acts, by Michael Morton and Peter Traill. Presented by The Play Actors at the New Scala Theatre on Sunday, May 10.

Ronald Short	Nicholas Hannen
Madge Ellis	Dora Barton
Irene Short	Mary Merrall
Doctor Brassey	Martin Sands
Annie	Una O'Connor
Dick Raston	Brian Gilmour
Mr. Seton-Davies	Reginald Dance

Spoofs rarely succeed on the stage, for audiences don't like to be tricked. Certainly a playwright should not harrow our feelings by a display of genuine anguish in such circumstances. For two acts of Michael Norton and Peter Traill's play, The Play Actor's last production for this season, we watched a wife's desperate attempts to save her husband from being arrested for a murder he has told her he has committed, only to be let down at the end by the news that it is a spoof.

To do the authors justice—or injustice!—very few people were taken in, we imagine; but they were intended to be, for there was nothing to suggest that the whole thing was the husband's test of his wife's affection.

The supposed murderer is Ronald Short, a novelist, who has let his pretty wife, whom he married during the war, have her head. She has been going about with a complacent young cad, Dick Raston, and, after a scene one afternoon, she calmly says that if Dick asks her again to go away with him she will go. The husband then announces that if she does dishonour his name he will kill Raston.

She takes this about as seriously as the audience took the play. An hour or two after, having ordered her maid to pack her things, as she is writing the usual note to the husband, he appears in the doorway. He tells her that he has stabbed Raston in his car. The whole thing is described vividly, and we witness the wife's horror, and afterwards her attempts to shield her husband. An alibi is established, but the authors have gone to some pains to upset this by the introduction of a detective from Scotland Yard, who conducts a cleverly managed cross-examination, which leaves very little doubt of Short's guilt. The detective is really an old Service friend of the husband's, who has been primed for the job. Finally, when things are blackest, Raston returns to know why Mrs. Short was not on the 6.30 Continental express at Charing Cross.

Then the husband announces that he has been making use of his novelist's stock-in-trade—his imagination,—and the experiment has proved that she really loves him! The ending to such a play must necessarily be weak, and Mrs. Short's forgiving kiss came very rapidly after her natural anger and resentment.

The idea might be made into a snappy one-act play, for, apart from the other considerations we have mentioned, it proved rather thin fare for a three-acter. It was acted with great seriousness by the two principals, Mr. Nicholas Hannen and Miss Mary Merrall. Miss Merrall's performance was a fine display of sheer acting technique, for she expressed the various emotions of the part with an unswerving conviction that the murder had really taken place. W. Nicholas Hannen also gave a certain reality to the husband, and it is always a pleasure to watch his calm, easy methods on the stage. An interesting little sketch of a servant came from Miss Una O'Connor; Miss Dora Barton neatly filled in the part of a friend; Mr. Brian Gilmour was completely satisfactory as the complacent lover; and Mr. Martin Sands was good as a doctor. The part of the spoof detective was realistically handled by that excellent actor, Mr. Reginald Dance.

"By Right of Conquest" was produced by Mr. Athole Stewart, and preceding the play on Sunday night Miss Lilian Braithwaite, in a neat little speech, voiced the thanks of The Play Actors to all who had helped during the season.

"THE WHITE SHEEP."

This is a new type of "Western" film, in which the element of humour is the predominant feature, and in which a lad—the youngest of three sons of a father who believes in the blow first and little, if any, argument afterwards—is the leading figure. The two elder brothers not only cherish a grudge against each other, but both await with some impatience the time when they will be able to "get their own back" on their heavy-handed father—the resulting situations being highly diverting. How the old man comes off trumps provides splendid film entertainment, and it is a long while since we have seen a picture which created such keen enjoyment. Glenn Tryon plays the lad, Jack Gavin the father, and Blanche Mehaffy in an ingenue part is very pleasing. The Stoll Film Co. are the distributors.

SHAFTESBURY DRAMATIC SOCIETY.

This new and promising amateur society gave the second of its performances at Shaftesbury Hall, Bowes Park, on Saturday, May 16. "One of You Must Marry," a one-act farce, and "All is Not Gold that Glitters" were the pieces chosen, in the first of which Messrs. W. Glanville and W. Mooring and Misses Margaret Turl and Dorothy Thomas showed intelligence and adaptability; and in the latter piece Misses Louise Bell, Winifred Stuart, and Dorothy Thomas; Messrs. H. Glanville, John S. Cockredge, W. Mooring, Cecil Fellows, George Bell, and Fredk. Richards all did well. Mrs. Bell rehearsed and produced.

COVENT GARDEN OPERA.

"DER ROSENKAVALIER."

The opening night at Covent Garden on Monday was like a "gala" in the old days. It is true there were no floral decorations, but the new crimson curtain had as festive a look. Royalty was represented by Prince Henry, who was in the Royal box, and in the stalls were seated many of those leaders of Society who used to be found on all ordinary subscribers' occasions in their own boxes, and only descended to the area on great nights. Looking down on it from above, the house was a wonderful sight; no unfilled gaps were to be seen. Women are less afraid of colour in dress than they used to be. Spanish shawls in crimsons and turquoises, pink and greens, mauves and magentas, were everywhere. The spreading plateau and the tiers mounting one above the other to the roof—for the heat had brought out all the summer frocks in the gallery—were like Dutch tulip fields. Only the colours were all jumbled together, instead of being parcelled off, each one in its own patch. Evidently, though the Grand Opera Syndicate no longer sways the fortunes of the "Royal House," and the London Opera Syndicate, Limited, has taken its place, the glories of the "grand season" survive.

The ovation to Herr Bruno Walther began as soon as he was seen slowly threading his way through the orchestra. He is a made man here, with a firmly established reputation from his work last year. The enthusiastic gods shouted themselves hoarse with cries of "Walther" after each act, but they did not succeed in getting the conductor before the curtain.

The new directorate were astute enough to take a leaf from the late one's book. Strauss' "Der Rosenkavalier" was the outstanding success of last year, so this year it had the honour of opening the campaign. Whether it will rank in the future with those other great comic grand operas, "Die Meistersinger" and "Falstaff," is beside the point. It is in a class by itself. It resembles those masterpieces in that it has, as well as humour, the humanity without which no opera, whether comic or otherwise, can live. There is a good deal of middle-aged human nature of a Falstaffian sort in Baron Ochs, for example; and how lifelike is the Princess when she looks in the mirror and cries to her hairdresser, "You have made me an old woman"—knowing as she does all the time that it is anno domini's fault, and not his; and knowing, too, that he knows she knows. And how like a woman in making up her mind, when she herself at last gives up trying to seem young, that her male relative and contemporary shall, willy-nilly, do the same!

There are beautiful things in the music, besides its string of gay waltzes, which have the true, translucent, Viennese quality. What could be lovelier than the trio for women's voices in the last act? And the soliloquy of the Princess in the first, too, is full of lyrical beauty and wistful charm. Frau Lotte Lehmann's singing of it had great dignity and elegance of style. Finely, too, did she rise to the dramatic passages in the inn scene. It would be difficult to imagine a more ideal exponent of the part.

The performance could not fail to be an excellent one, for Herr Walther had before him the same cast in the principal parts as last year, and below him a picked orchestra containing many of our best players, led by Mr. Wynn Reeves. Indeed, both chorus and orchestra are all-British this year; so that the little question of the importation of musicians that assumed so grave a form a few months ago would seem to have been amicably settled once for all.

Equal in merit to Frau Lehmann's Feld-Marschellin is the Baron Ochs of Herr Richard Mayr, a truly comic creation and splendidly sung. Frl. Delia Reinhardt's mezzo-soprano is not without a suspicion of reediness on some notes, but it is cleverly managed to make the most of its best parts; and she acts with just the right youthful impulsiveness, and really succeeds in looking much as the page Oktavian might be expected to look, by no means the lightest of the demands of her task. As the young Sofia, Frl. Elizabeth Schumann sang with delightful freshness, and her high notes were beautifully easy and pure. Frl. Bella Paalen, an excellent comedienne, was the Amina; her fellow-conspirator, Valzacchi, was Herr Albert Reiss; and as Von Faninal, Herr Eduard Habich displayed a pleasing voice and manner. But why should the singing of a simple song call forth such tremendous energy in Mr. Browning Mummery (the Singer)? He sang it as if he were storming a citadel. The worst of it was that his tone suffered somewhat badly.

"TRISTAN UND ISOLDE."

Herr Bruno Walther conducted on Tuesday night what was, apart from one blemish, quite a wonderful performance of "Tristan und Isolde." Incidentally, it was the hundredth performance of Wagner's Opera at Covent Garden since its first appearance there sixty years ago, on June 10, 1865. The fly in the ointment, unfortunately, was rather a big one. However, we had to begin with a superb reading of the score from Herr Walther, and the orchestra's playing, from the inexpressibly beautiful opening of the overture, was on a very high level. Frau Gertrud Kappel was the Isolde, and she was even finer than last year. She gave extraordinary variety of colour and expression to the whole of the dramatic music of the first act, and rose to great heights in the death scene. Here she sang like one inspired, her voice taking on so spiritual a character that it seemed hardly to belong to the physical world at all. Sadly enough, Herr Laurenz Hofer's quavering tenor made him appear the most unheroic of heroes. It was, besides, weak and colourless. He was better in the third act, so much so that, save for the ever-present tremolo, he might have been another singer. But the improvement came too late to retrieve the disaster of the great love duet, which, on Tristan's side, was entirely inadequately sung. The Brangane of Frau Olczewska was as notable as last year for dramatic insight and sympathy. Herr Mayr made a notable figure of King Mark and sang magnificently, and there was a fine performance from Herr Friedrich Schorr in the part of Kurvenal. He sang with telling incisiveness in the early scenes, and invested the music of the last with touching tenderness. Herr Viktor Madin's Melot was effective, and the shepherd's and steersman's songs were agreebly sung by Herr Hans Clemens and Herr Erich Matthiesson.

"LOHENGRIN."

A New Conductor.

Herr Robert Heger, a new conductor, made his debut in "Lohengrin" on Wednesday night. He asked from the orchestra more than they could give in the final pianissimo bars of the prelude—or, rather, less than they could give with comfort to themselves and the audience. But that was the only instance of failure of understanding between him and them. He is a master of effect. He managed his climaxes splendidly, and his reading was full of life.

"Lohengrin" is one of the operas to be revived this season after a long interval. Why this early work of Wagner's should have suffered almost total eclipse is not clear. Admitted that it is not as great as the "Ring" operas or "Tristan," it is still great, as music and as drama. From the scenic point of view alone there is much to be said for it. Not many scenes in opera can beat the Plain on the Banks of the Scheldt, with its glittering mediæval Court, its trumpeters and men-at-arms, its processions and bands of veiled maidens waving green branches in acclamation of the victorious knight. The excitement when the swan is seen in the distance was effectively worked up. The old thrill was there; though the actual climax of Lohengrin's appearance fell as usual a little short. We felt as often before that the swan is one of those stage phenomena that should be heard of but never seen.

Some of the singing and acting was of the very highest class. Frau Lehmann as Elsa and Frau Olczewska as Ortrud were a pair that could hardly be surpassed. Their scenes together were wonderful: the one all light, exaltation, and sweetness; the other a veritable witch of darkness and dread. The tenors do not seem the company's strong point. Herr Fritz Perron, the Lohengrin, appeared to find too much difficulty with some of his notes to be quite convincing as an emissary from a higher sphere invested with powers over the flesh. However, he gradually got more control, and he certainly looked the part well. On the other hand, the basses and baritones are good to listen to. Herr Emil Schipper, the Telramund, has a fine dramatic baritone, and is an excellent singer. The King, Herr Otto Helgers, must have one of the biggest basses in the world, and he generally puts it all out. His address to the burghers of Brabant was a telling piece of declamation. The Herald, Herr Madin, was one of the best ever heard in Covent Garden.

WEST HAM TEACHERS' ASSOCIATION.

The Dramatic Section of the West Ham Teachers' Association submitted "The Man From Toronto" to an appreciative audience. Produced under the direction of Mr. J. W. High, the hon. secretary, all the performers acquitted themselves admirably. Mr. E. L. Hampton, as strong man Fergus Wimbush, was excellently cast, while Miss C. J. Sinclair as the young widow gave a studied interpretation of the part. Miss G. Hitch was sedate as the elder Miss Wimbush, and Miss M. Cook as the inquisitive younger sister acted cleverly, while the part of the guardian and uncle was amusingly taken by Mr. J. A. Bentley. Mr. J. Marston Goulcher made a very live character of Mrs. Calthorpe's cousin, Robert Gilmour, and Miss E. Reynolds proved most lively as the attractive "general." Miss E. H. Janssen was effective as Mrs. Hubbard, and Miss W. Ferris capably sustained the part of her daughter.

Stevens and Gould.

At the London Shoreditch recently May Stevens and Victor Gould were seen in a new act which proved most entertaining, and should be in popular demand. Several offers were made during the week, including Africa and Australia.

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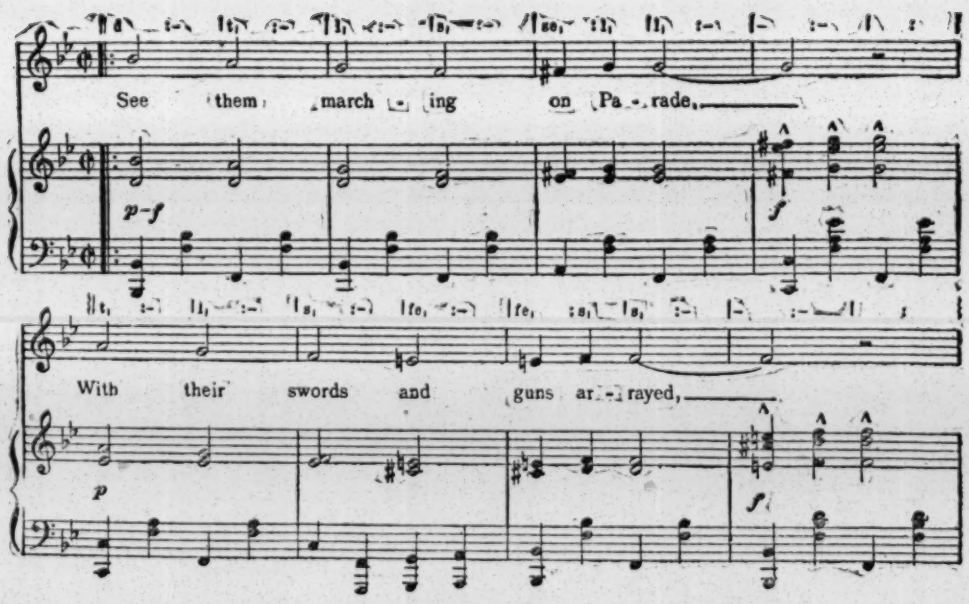
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"CLEOPATRA"

At Manchester.

Musical Comedy by Brammer and Gruenwald, adapted by John Hastings Turner, with lyrics by Harry Graham and music by Oscar Straus. Produced at the Opera House, Manchester, on Monday, May 11.

Victorian Silvius ..... Alec Fraser
Prince Beladonis ...Frank Cochrane
Mark Anthony ..... Shayle Gardner
Kophra ..... Henry Hallatt
An Egyptian Soldier ..... Stanley Rendall
A Roman Soldier ..... Alan Dale
Pamphylos ..... Jay Laurier
Charmian ..... Neta Underwood
Iras ..... Ninon Zaria
Lalage ..... Laurie Newton
Lais ..... Alma Lee
Phryne ..... Peggie Lovat
Slave to Cleopatra ..... Marjorie Blareau
Cleopatra ..... Evelyn Laye

If magnificence of staging could make a success, this alone would ensure the popularity of "Cleopatra," the George Edwardes' (Daly's Theatre) production, which was put on at the Opera House, Manchester, on Monday, the 11th inst. By every device of scenery and appointment the splendours of the ancient courts of Egypt are reproduced, even to the magnetic personal charm of Cleopatra herself, such as we suppose it must have been, judging by the illusion so vividly presented by Miss Evelyn Laye in the rôle of the famous goddess-queen. In no minor degree does the music of Oscar Straus contribute to the convincing quality of the setting, for it is creating atmosphere all the time, without leaping unduly into lyrical prominence for its own musical sake. The story itself is merely a long-drawn episode illustrative of Cleopatra in one of her numerous "affairs." It is not altogether clear that this is quite the right kind of theme for musical comedy, nor that Miss Evelyn Laye is quite the kind of charming young actress one cares to see in such a rôle, though the play provides her with a chance of rising to a certain heroic grandeur at the end—if, indeed, it is heroic to forgive a pair of "lovers" she has wronged, instead of condemning them to death. The lovers are Victorian Silvius, a Roman officer, and Charmian, a slave of Cleopatra's court. Cleopatra casts her spell upon Victorian, and the lovers are separated. It is when Victorian learns of Cleopatra's visit to Mark Anthony at Memphis, and has proof of the attachment between the two, that he casts off the spell and seeks once more the forgiving arms of Charmian; and then ensues a dramatic scene between Cleopatra and the Roman soldier, who will have no more of her. At the end she has a waking vision of Victorian Silvius playing happily with a little child at a secluded country villa—it is one of her idylic, sentimental moments, which leads to the feedom of the lovers and the smooth readjustment of her relations with Mark Anthony.

There is much detail in the development of this slight situation, which will no doubt be considerably condensed, but there is no occasion to curtail anything pertaining to the central rôle, in which Miss Evelyn Laye scores a tremendous personal success. It is not necessary to speculate upon how closely she approximates to the real Cleopatra, about whom practically nothing is known; for this is a musical comedy. Nor need one be too critical about accepting at their immediate value the modern comedy methods of Mr. Jay Laurier, in the eccentrically humorous part of Pamphylos, the fatuously simple Prime Minister of the State. More in the tone of the play is the Victorian Silvius of Mr. Alec Fraser, who has an excellent singing voice, an impressive dramatic manner, and a good personality, and whose performance lent sincerity to the action when it was most needed. Mr. Frank Cochrane added a virile and pleasing impersonation of Prince Beladonis, an apparently irresponsible but long-headed "business man" from Persia, who makes amusing love to Iras, a slave, lightly and cleverly played by Miss Ninon Zaria; while another good impersonation is that of the unhappy but compensated Charmian by Miss Neta Underwood. Mr. Shayle Gardner did well what little he has to do as Mark Anthony, and the remainder of the cast contribute their share to what had every appearance of being another "George Edwardes'" success. There were many calls at the close, and Mr. Oscar Straus, the composer, responded by appearing before the footlights.

STAGE STARS OFF THE STAGE.

At a private view of this series of one-reel interest films given by Mr. Geoffrey Benstead, several of those appearing on the screen were present. The pictures depict stage favourites in intimate surroundings away from the footlights—in their recreations and at play, with their dogs, ponies, and children as companions. Among the prominent stage folk who are included in the series were Miss Fay Compton and her husband, Mr. Leon Quartermaine, Miss Ella Retford, Miss Binnie Hale, Miss Evelyn Laye, Miss Nancie Lovat, Miss Beatrice Lillie and her little son, Mr. Dennis Neilson-Terry and Miss Mary Glynne, with their two baby daughters, Miss Gertrude Lawrence, and Miss Ella Shields—the latter in mufti, and also in her famous impersonation of Burlington Bertie—taken in mid-day strolling down Piccadilly. Mr. Tom Aitken, who conceived and produced this excellent series, is to be congratulated on their complete success.

MISS ESMÉ BERINGER'S LECTURE.

"Lady Macbeth Murder and Mystery."

Under the auspices of the British Empire Shakespeare Society Miss Esmé Beringer gave a dramatic lecture, "Lady Macbeth Murder and Mystery," at the Royal Society of Arts, John St., Adelphi.

Mr. R. B. Cunninghame Graham presided, and in introducing the lecturer, said there were few ladies better qualified to speak to them on Lady Macbeth than the lady who was about to address them. He held the view that Shakespeare had the modern attitude with regard to women, and allowed them to develop themselves on their own lines irrespective of their relation to the other sex, that was on the intellectual side.

Miss Beringer in her introductory remarks pointed out that the men and women of Shakespeare's tragedies were not the victims of Fate, but rather of vitality of character. With reference to the witches, she said that in the Elizabethan age people believed in witchcraft and sorcery, and she thought that Shakespeare himself had faith in both of these. It was to be noted that in several of his plays he employed the medium of the supernatural to carry out his plot. She regarded Macbeth and his wife as the most vivid and vital characters in the whole of Shakespeare's plays. Lady Macbeth was a masculine woman who dominated her husband mentally if not physically. Dr. Johnson regarded her a kind of ogress, and as a human witch more terrible than the supernatural witches. Coleridge was inclined to look at her in a more lenient light, and he thought that to regard her as a monster was wrong. But she did not agree with Coleridge that Lady Macbeth's conscience troubled her—as no doubt Macbeth's troubled him—it was the terrible results of the murder and not the murder itself that broke her down. In her eyes the deed if successful would have been justified by the ends. She lived in times when if people stood in one's way one removed them, and murder was the means. Indeed murder was a tradition in most of the great families at that time. Lady Macbeth knew it was she who inspired her husband to commit murder, as she also knew that he did not want to use such foul means of achieving a purpose. But she realised he would go through life a disappointed man if he failed to satisfy his ambition. Macbeth was a man of imagination, as was shown by the fact that the horror of the whole thing gripped his imagination.

That Lady Macbeth loved her husband deeply, passionately, blindly, there seemed no doubt, but it did not blind her to his weaknesses. There had always been and would always be women of her kind, though in these days they had not the same opportunities of committing or inciting to the commital of murder; women who would sacrifice husband, children, and home to attain their ends.

Miss Beringer proceeded to deal with the principal scenes of the tragedy, quoting some of the most significant passages, and pointing out that there was no more tragic picture ever conceived than that of the two blood-guilty human beings, Macbeth and his wife, facing each other in their misery and fear. In conclusion, Miss Beringer described the sleep-walking scene as one of the greatest acting scenes for a woman ever written, and she proceeded to give an exceedingly impressive rendering of it, resuming her seat amidst loud applause.

The meeting concluded with a vote of thanks to Miss Beringer for her admirable lecture.

"IT PAYS TO ADVERTISE"

At the Alexandra, Stoke Newington.

This clever company will bear comparison with the original cast, and touring has not broadened the refinement of their acting to its detriment. Without undue stressing or exaggeration, all the humours of the farce are amply developed. Cyril Smith's light touch as Robert Martin, Clifford Pembroke's business-like deportment as Sir Henry, Paul Cavanagh's Yankee push as Ambrose Peale are all admirable, while the ladies are no less reserving of praise. Judith Neline's charm as Mary Grayson and Peggy Morrow's assumed French vivacity as Comtesse de Beaurieu are delightful. The smaller parts are well done by Messrs. Alec Alves, Robert Ashby, Tom Squire, T. G. Blythe, and Jack Minster, and Mesdames Germaine Arbyn and Elaine Kidner.

"Melody Box" Cricket Club.

We hear that Freddie Forbes has organised a cricket club amongst the members of the "Melody Box" company, and Captain Fred would be glad to hear from any other similar teams on the road. Tom Arnold has supplied the company with a complete outfit, and from the practice games Freddie is very enthusiastic about his team. Swimming, boxing, and tennis are other sports indulged in by this company. The show continues to play to wonderful business on the road, and will not be seen in town until the end of next month.

SCOTTISH V. A. F.

Last Sunday's Meeting.

A special general meeting of the Scottish Section of the V.A.F. was held in the Central Halls, Bath Street, Glasgow, on Sunday, when a large attendance of members was presided over by Mr. James Perston.

The minutes of the last general meeting were submitted by the Scottish Organiser (Mr. George Westland) dealing principally with the question of the establishment of a Scottish emergency fund in aid of those who were in need of engagements.

Sale of Puzzles.

Dealing with this matter the chairman said that the rules governing this fund had duly been placed before the solicitors, who had approved. A sub-committee had been given power to help in establishing this fund, and they thought the best way to raise money was by issuing a cross-word puzzle, which was now known as the "Tommy Lorne" puzzle. Six thousand of these puzzles had been distributed among the Scottish members of the V.A.F., and it was hoped a goodly amount of money would be collected.

£1,000 Fund.

Mr. Perston said that the V.A.F. headquarters in London were about to make their first effort with their £1,000 fund by performances at the Court Theatre, Warrington, and he thought that the Scottish branch should pass a resolution congratulating the London committee. They were all anxious to see variety raised to a higher level, and it was in the interests of all concerned the present scheme should be as big a success as possible. It was decided to forward a message of congratulation and good wishes to London.

Co-operation of Proprietors.

Mr. Westland said that they had been trying for the last two weeks to get as many picture houses and halls to give them the chance of selling the "Tommy Lorne" puzzle postcards and many of the proprietors and managers were giving them every possible help. The proprietor of one hall had stated that, while he did not think that the sale of these postcards in his own hall would raise much money, he would be quite pleased to give his hall over to the V.A.F. for the running of a special concert. The chairman expressed the opinion that this was a very generous offer and—on the motion of Mr. Dugie McDonald, seconded by Mr. Jim Camp—it was decided to accept it.

Suggested Division of Funds.

With regard to the V.A.F.'s £1,000 scheme to give employment to artists, Mr. Dugie McDonald said that this was undoubtedly a very good scheme, and should receive the cordial support of the profession. He felt, however, that the Scottish branch should be given a certain proportion of this £1,000 so that the money could be usefully utilised on behalf of Scottish artists who were needing engagements, and he thought it was better that the Scottish territory should be directly worked by the Scottish branch.

A motion (tabled by Mr. Joe Anderson) was carried, asking the V.A.F. headquarters what proportion of the £1,000 would be given to the Scottish branch, and suggesting that this money could be best utilised directly by the branch on behalf of Scottish artists who required work.

"THE JEFFERSONS"

At Croydon.

"The Jeffersons," with Mr. Wilbrid Shine in his original part, is at the Grand Theatre, Croydon, this week, and is attracting large audiences.

Mr. Shine is happily remembered by Croydon playgoers for his clever acting in "The Optimist" last year, and his re-appearance on Monday evening was the occasion of a hearty demonstration of welcome.

In "The Jeffersons" his characterisation of the Lancashire millowner is inimitable, and the audience is kept in one continual roar of mirth throughout.

Mr. Shine is supported by a strong cast, which materially contributes towards the success of the play.

"EAST OF SUEZ"

At the King's, Hammersmith.

Somerset Maughan's play, "East of Suez," is attracting big audiences to the King's Theatre this week. It is presented by Walter Hilliard, who takes the part of George Conway; Vernon Fortescue is Harry Anderson, and together they give a fine performance of two decent Englishmen in the East. Of course, Marine Ault's remarkable rendering of "The Amah" is a great feature of the play, and receives quick recognition. Eleanor Darby pourtrays the wild ungoverned love and hate of the Eurasian girl, Daidy, with emotional skill; and Jean Cameron makes a very sweet English girl of Sylvia Knox. George Belmore is the cunning Lee Tai Chang to the life, and the rest of the Chinese cast act and fit into the picture admirably.

NEW HARRY DAY REVUE "HEADLIGHTS"

At Birmingham.

Concentration on production is noticeable in Mr. Harry Day's latest revue of comedy and thrills. "Headlights" has two novelties in some 17 scenes without story or plot; it also has some attractive effects, and a jazz band to wind up. Let it be said that this Capital Symphonic Band gives an interesting account of itself and obtains deserved applause. At any rate, large Birmingham audiences at the Grand Theatre on Monday showed no hesitation in this respect. The first novelty was the dance ensemble to Miss Kitty Colyer's song "Cherokee Maids." In highly striking and brilliantly designed dresses, including helmets and gloves, reminiscent of fuchsias and Indian decoration, they gave a series of wheel shaft evolutions with great precision, and under the coloured lighting effects composed an extremely pretty scene. At the close they appear in pierrot garb and dance to another song given by the principal lady, whose dress creations are scintillatingly splendid. Robert Layton also has one or two songs to render, including "I want to be lazy," and does so more than passably well. Incidentally he assumes the role of enquiring detective in the anti-climax of a domestic tragedy, with distinct success; not a bit stagey, either. Jimmie Leslie supplies some capital comedy in the racing stable scene, in which he rides a winner on the revolving table principle. Joseph Victor gets through a good deal of dramatic work; he and Miss Colyer, with Jimmie Leslie as the returned "dead" sailor husband, evoke much merriment out of a prospective honeymoon based on a successful insurance claim for the presumed loss of the said hubby, who appears at a seance and disappears with the cash. Budd and Hartley introduce some simultaneous dancing, Bobbie Denton adds to the vocal strength, and Charing and Cross perform a skit on foreign equilibrists and acrobats. The chief comedy novelty is a vastly amusing dumb show carpentry act in which Jerry and Co. improve on their past work. It is a carefully thought out and well designed burlesque, calculated to amuse long after its performance. Mr. Charles Henry devised and staged the show, the book and lyrics of which are by a Birmingham man, Mr. Greatrex Newman; and the music by Mr. Vivien Ellis, with additional scenes by Mr. Gilbert Brown, the general manager of these productions.

"BREVITIES"

Another bright and sparkling "revue" was presented at the New Cross Empire last week, and was greatly enjoyed. Written and produced by Joseph Harman for the G.L. Productions, with J. P. Long and Dick Tubb responsible for the majority of the numbers, "Brevities" was in town for the first time. There were many pretty dances arranged by Miss Daphne de Lisle and one clever setting followed another with startling rapidity. Shirley Whyte, who with Dick Tubb, was enthusiastically encored for several of their numbers, was at her best. Gerald Osborne, assisted by Ida Lille's Brevitie Dancers, gave "Mississippi" very effectively, and Dick Tubb and Charles Childerstone were very amusing as two pals, who have a heated argument as to the merits of their respective spouses. "Honolulu Blues" was a very effective number for Marjorie Fulton, and "The Illusionist," with Charles Childerstone as a professor, Dick Tubb the husband, and Shirley Whyte the wife, in a very entertaining talk from box to stage, was very good indeed. Scene 7 was entitled "Old China," and was prettily staged, and dressed, in which the dancing was clever. Doris Armstrong was *premiere danseuse*, and Eva Benson sang "Singa Loo." Gerald Osborne, Marjory Fulton, with the dancers, got an encore for "Tennessee." An amusing scene, in which a motor-bike and side-car, at least what served for a side-car, figured, by Dick Tubb and Marjorie Fulton, kept everyone greatly amused, and a clever rendering of "Annie Laurie" on the mouth-organ was deservedly applauded. "The Scarlet Lady," in which Dick Tubb (as the lady), Charles Childerstone and Marjorie Fulton figured, was another screamingly funny scene. Among the many "hits" made by Shirley Whyte "In Old Virginia" was not the least, and she worked very hard and thoroughly deserved every bit of appreciation she received.

For South Africa.

The following artists sailed from Southampton on Friday, the 1st, per R.M.S. Edinburgh Castle, to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Limited:—For vaudeville: Noni and Horace, Zetta Mor, and Dolly Victoria and Brother. To appear in a Bernard Shaw Repertoire, the Macdona Players, including: Miss Joan Hopewood, Miss Sybil Jane, Miss Alice O'Day, Miss Molly Burns, Miss Joan Blair, Miss Dora Macdona, Mr. George S. Wray, Mr. A. S. Homewood, Mr. J. W. Boddington, Mr. J. Denton Thompson, Cecil S. Trouncer, Stanley Drewitt.

Are you Playing or Singing I CAN'T HELP LOVING THAT GIRL!

Are you Playing or Singing I CAN'T HELP LOVING THAT GIRL!

TOM BARRASFORD

Says

MARY O'BRIEN

and

THE OLD TOP HAT

(That Father Wore)

are

THE BIGGEST HITS

he has had for years

Our other Undoubted Successes

WHY DID YOU CALL ME WONDERFUL ONE?

I CAN'T HELP LOVING THAT GIRL!

WHAT DO YOU MEAN?

MARYVILLE.

ARE YOU? YES, I YAM!

TOREADOR.

OH! AUNTIE!

I LIKE A DOUGHNUT.

SORRY! OH! IT'S QUAITE ALL RIGHT.

SLEEPY ZUYDER ZEE.

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THEATRICAL GOSSIP.

New Musical Comedy at Winter Garden Theatre—"The River"—Miss Marie Tempest's Next Part.

"The River" Postponed.

Owing to the success of "Dancing Mothers," Miss Gertrude Elliott (Lady Forbes-Robertson) continues in occupation of the St. James's Theatre until the end of the month, thus postponing the new production another week. Mr. Thos. C. Dagnall will present "The River," by Sir Patrick Hastings, on Tuesday, June 2. In this play Mr. Leslie Faber, Mr. Owen Nares, Mr. Lewin Mannering, Mr. Clifford Mollison, Miss Helen Ferrers, and Miss Jessie Winter will play the leading parts. Mr. Leslie Faber will "produce" and Mr. Mannering will make a double appearance, for he will continue to play his part in Cæsar and Cleopatra at the Kingsway.

"Hay Fever."

At the Ambassadors' Theatre, on June 8, Mr. Alban B. Limpus will present a new play by Noel Coward entitled "Hay Fever," with Miss Marie Tempest in the leading part. The piece will follow "The Torch Bearers," which will be revived later. Mr. Coward will supervise rehearsals before sailing for America, where he is due about the middle of next month.

"Tell Me More."

The rehearsals of "Tell Me More," the new musical comedy at the Winter Garden Theatre, are now so far advanced that Messrs. Grossmith and Malone have definitely decided upon Tuesday, May 26, as the date of production. The book of "Tell Me More," which is in two acts and six scenes, is the work of Frederick Thompson and William K. Wells, while the music has been composed by George Gershwin, who wrote the score for "Primrose." The piece is being produced, for Messrs. Grossmith and Malone, by Mr. Felix Edwardes, and the dances and ensembles are being staged by Mr. Sammy Lee.

Mr. Leslie Henson will again be at the head of affairs in the role of leading comedian, and with him will be Miss Heather Thatcher, an established favourite at the Winter Garden, where Miss Elsa Macfarlane, of "Midnight Follies" and Co-Optimists fame, will be seen for the first time in a principal role. Other principals in the company include Mr. Arthur Margetson, Mr. Claude Hulbert, Miss Muriel Barnby, Miss Ada Palmer, Miss Sylvia Hawkes, and Miss Vera Lennox.

Pinero to Succeed Shakespeare.

"Twelfth Night," now running at the Old Vic., is not Robert Atkins' last production at this theatre, although it is hi final Shakespearan production. Mr. Atkins is under contract with the Old Vic. management until the last week in June, and will therefore be producer when Shakespeare yields to Sir Arthur Pinero and "Trelawney of the Wells." The proceeds of the performances are to be given to the newly inaugurated Sadlers' Wells Fund to preserve the derelict theatre. Neither is Sir Toby Belch during the coming week, the closing one of the Shakespeare season, Robert Atkins' last appearance as an Old Vic. actor, for he is to play James Telfer in the coming revival.

Lyceum Opera Season.

The following operas will be played by the Carl Rosa Opera Company at the Lyceum Theatre during next week: Monday, "Cavalleria Rusticana," "I Pagliacci"; Tuesday, "Faust"; Wednesday, "Aida," Thursday, "Samson and Delilah"; Friday, "Tannhauser"; Saturday (mat.), "The Tales of Hoffman" Saturday (eve.), "Carmen." Mr. J. M. Glover will conduct "Maritana" for the opera company this (Saturday) evening.

A Popuar Manageress.

Miss R. Graham-Falcon, the popular manageress of the New Theatre Royal, Inverness, and daughter of E. Graham-Falcon, of the County Theatre, Bedford, and Grand Theatre, Luton, was recently presented, by the members of the orchestra, with a diamond dress ring. Mr. J. M. Mallinson, musical director, who presided, spoke of the esteem in which Miss Falcon was held by the members of the orchestra, and called upon Mr. D. Dallas to make the presentation. Miss Falcon thanked the donors for their beautiful gift, and expressed the hope that the same friendly spirit which had existed in the past might be maintained in the future.

"Idle Hands."

The cast of "Idle Hands," a satirical comedy in three acts by Frederick Witney, which will be produced at the "Q" Theatre for one week, commencing Monday next, at 8.15, is as follows—

Miss Rita Clough.....Martita Hunt
Mrs. Rossiter ..... Aida Jenoure
Arthur Rossiter, J.P....Alfred Clark
Sally ..... Hazel Jones
A Parlourmaid..Constance Foljambe
John Humphrey Pringle
Lawrence Anderson
Isobel Latton ..... Jeanette Sherwin
Mr. Rogers, the painter
Victor Lewisohn
Mr. Scott Robinson, the composer
Douglas Jefferies
Mr. Wilkins, the author
Eaten Pickering

THEATRICAL GARDEN PARTY
TUESDAY, JUNE 30th, 1925.
TICKETS - 3/- EACH.
On Sale at "THE ERA" Office.

Actors' Church Union.

The annual meeting of the Actors' Church Union will be at the Royalty Theatre, Dean Street, by the kindness of Mr. Dennis Eadie, on Tuesday, May 26, at three o'clock. Among the speakers will be the Bishop of Willesden (in the chair), Madame Isabel Beresford, Miss Lilian Braithwaite, Miss Sybil Thorndike, Canon Parish, Mr. Sidney Dark, and Mr. Arthur Denton.

"The Punch Bowl" at 8.30 Again.

It has been decided not to proceed with the experiment of the 9.30 opening at the Duke of York's Theatre, which was put into operation at the beginning of this week in an attempt to fall into line with the principle of daylight saving. The result of the experiment has been that the cheaper parts of the theatre have undoubtedly suffered considerably, and this fact alone has hastened the end of the experiment, although it is impossible to judge how far the stalls have benefited—or otherwise—by the change.

On and after to-day, therefore, the evening performances of "The Punch Bowl" will revert to the normal time of starting—8.30. In arriving at this decision Mr. Archibald de Bear is mainly concerned with retaining the support of the pit and gallery patrons, and has still an open mind on the general effect of this isolated effort, believing that if concerted action of the same kind were taken by the whole entertainment and traffic organisations during Summer Time the results would be mutually beneficial.

"Tarnish."

Mr. E. G. Norman's tour of that interesting play, "Tarnish," opens at the Devonshire Park Theatre, Eastbourne, on July 13, and the following towns are being visited: Tunbridge Wells, Blackpool, New Brighton, Bradford, Bournemouth, Southampton, Bognor, Worthing, Westcliff, Reading, Bath, Brixton, Woolwich, Richmond, Cheltenham, and Buxton.

West-end Theatres.

The proprietors of "The Era," in their unique position in the theatrical world, are always well informed with regard to West-end theatres available, and will be pleased to place their services at the disposal of genuine inquirers. Communications, which will be treated in strict confidence, should be addressed to the Editor.

Debate on "Rain."

One of the usual Reandean Playbox debates will shortly be held at the Garrick Theatre on "Rain." Next week, owing to Derby Day falling on the Wednesday, the matinee of "Rain" at the Garrick will be transferred from Wednesday to Tuesday. Matinees will therefore be on *Tuesday* and Saturday instead of Wednesday and Saturday.

Mr. Jackson Hartley.

Mr. Jackson Hartley, who has been making a big success in "When Knights Were Bold" as Sir Guy de Vere, met with a most enthusiastic reception at each performance at the Opera House, Cheltenham. At the close of the Saturday's evening performance the audience, and members of Cheltenham Training College in particular, kept up such a storm of applause that the curtain had to be raised six times. And then they refused to disperse until Mr. Hartley made a speech promising to return.

Fellowship of Players.

Mr. L. E. Borman, who produced "King Henry IV." (Part II.) for the Fellowship of Players, will perform the same office for "Hamlet" (the last Shakespeare revival of the season), on Sunday night, when Mr. Godfrey Tearle will appear as Prince of Denmark, and Miss Margaret Scudamore will play Queen Gertrude.

To-morrow's "Hamlet."

Following is the full cast of the Fellowship of Players' production of "Hamlet" at the Prince of Wales's Theatre tomorrow evening at 7.45, and on Monday afternoon at two o'clock—

Hamlet ..... Godfrey Tearle
Claudius ..... Charles Carson
Fortinbras ..... Herbert Whitman
Horatio ..... Tristan Rawson
Polonius ..... Alfred Harris
Laertes ..... Robert Glennie
Voltimand ..... Ronald Kerr
Cornelius ..... Donald Wolfit
Francisco.....Herbert Whitman
Norwegian Captain .Noel Allinson
Rosencrantz.....Geoffrey Wilkinson
Guildenstern.....Sir Timothy Eden
Reynaldo ..... Noel Allinson
Osric ..... Reginald Denham
A Priest ..... Michael Raghan
Marcellus ..... Philip Reeves
Bernardo ..... Michael Raghan
First Gravedigger ... Tom Reynolds
Second Gravedigger...Roger Livesay
A Player ..... Duncan Yarrow
An Attendant ..... Anthony Clark
A Sailor ..... Donald Wolfit
Gertrude ..... Margaret Scudamore
Ophelia ..... Ethel Dane
Ghost ..... John Howell
Player Queen ..... Patrick Cover
Player King ..... Ronald Kerr
Murderer ..... Geoffrey Dunlop
Conzago ..... Harley Merica
Baptista ..... Terance Duff
Lucianus ..... Duncan Yarrow

The incidental music in the Play Scene has been arranged from the old Tudor melodies, which will be played on the mediæval instruments known as recorders by John and Jane Playford.

Actors' Association.

The weekly report of the Actors' Association for the week ending May 15 is as follows: Subscription stamps due, 20; death levy stamps due, 7; monies recovered during the week, £20; total legal benefits, £537 5s. 6d.; death levy benefits during the week, £25; total benefits, £195; total cash benefits this year, £742 5s. 6d. Death levy nomination forms have been received from Mr. Hal Ready. The addresses are required of Ventom Swift, Richard Caley, "Snip Snap" revue, Charles Linton, Jun., "Quite All Right Co.," Billy Wooley, "Chuckles of 1925," Harry Ray, of Ray and Caldon, late of "Stung Co.," Ivy Maurice, and Jack Williams.

A meeting will be held on Friday, May 29, when a report will be submitted to the meeting of the correspondence which has passed with regard to the Actors' Equity of America's offer of mediation between the A.A. and the Stage Guild.

Miss Tilly Foulds.

Miss Tilly Foulds, who is appearing in Ian Hay's successful play, "The Sport of Kings," at the Savoy, playing the comedy cook, comes of one of the oldest theatrical families in Edinburgh. She is a daughter of the late R. S. Pillans, for many years Scotch comedian at the Theatre Royal there, under the Wyndham management. At this theatre she made her first appearance, playing children's parts. For many years Miss Foulds toured the No. 1 towns in musical comedy—as Mrs. Smith in "The Arcadians," the

Baronne in "Gabrielle," Emma Purvis in "The Little Duchess" (R. Courtneidge's companies), Mrs. O'Dare in Sir A. Butt's "Irene" Company, and in her own sketch in vaudeville, "The Rehearsal," in which she scored as an old-time comedy dresser. She will be remembered as Mrs. Putter, in "Paddy, the Next Best Thing," at the Savoy Theatre last year. Miss Foulds is very proud of being born in Auld Reekie, and claims kinship with the Trevelyan family, her relative being a great beauty at the Victorian Courts, the late Mrs. Arthur Trevelyan, of Tyneholm, Pencaitland, Midlothian.

R.A. Officers' Dramatic Club.

From May 18 to 23 the Royal Artillery Officers and Ladies will give a four-act farce, "The Dust of Egypt," by Alan Campbell. This will be preceded at each performance by a military play of the period of the Indian Mutiny, "The Drums of Oude," by Austin Strong.

Dramatic Art Scholarships.

The London County Council is prepared to consider, not later than June 1, applications for dramatic art scholarships, of which two are to be awarded this year tenable for two years at the Royal Academy of Dramatic Art, Gower Street, W.C. 1. The scholarships will be awarded to students between 16 and 20 years of age on July 31, 1925, who show special aptitude for dramatic art. Applicants will be interviewed and required to recite certain test pieces and read one or more unseen passages from Shakespeare or other author. If necessary, the selected candidates may be required to undergo an educational test consisting of (1) an English essay, (2) one of the following subjects — arithmetic, a modern language, general knowledge. The candidates must be British subjects, and their parents or guardians resident in the County of London. In addition to free instruction, the scholarships may carry a maintenance grant if the parents' income is below the limits prescribed in the general regulations for scholarships. Further details and forms of application may be had on application to the Education Officer at the County Hall, S.E. 1.

BIRTHDAYS OF THE WEEK.
Many Happy Returns to—

Sir Arthur Pinero, Sun., May 24.
Joe O'Gorman, Sunday, May 24.
G. Miller, Monday, May 25.
Mabel Lait, Monday, May 25.
Edward Cranston, Mon., May 25.
Alfred Norton, Monday, May 25.
Edith Cole, Wednesday, May 27.
J. W. Cragg, Wednesday, May 27.
Bruce Green, Wednesday, May 27.
Shirley Kellogg, Wed., May 27.
Arnold Bennett, Wed., May 27.
Lottie Venne, Thursday, May 28.
Will Evans, Friday, May 29.
iKttie Rayburn, Friday, May 29.
Ernest E. Norris, Sat., May 30.
Courtice Pounds, Sat., May 30.
Maurice Raymond, Sat., May 30.

"COMMON CLAY."

A Drama in Four Acts. By Cleves Kinkead. Produced at "Q" Theatre, Kew Bridge, on Monday, May 18.

Edwards ..... Julian D'Albie
Mrs. Fullerton..Mrs. Arthur Whitby
Richard Fullerton....Charles Carson
Anne Fullerton...Beatrice Lewisohn
Ellen Neal ..... Frances Carson
Arthur Coakley ..... Ivor Barnard
Hugh Fullerton ... Malcolm Neville
Judge Samuel Filson
H. St. Barbe West
Miss Warren....Constance Foljambe
W. H. Yates, Atorney
Victor Lewisohn
Judge of the City Court
Julian D'Albie
Bailiff ..... Don Gemmell
Mrs. Neal ..... Viola Compton

The Fullerton family is quite a typical domestic group. Here is Mr. Fullerton, a successful business man, his son, an undergraduate at Harvard, his wife (maternal and material), and his daughter, Anne, attractive, ingenuous, and clever.

The play opens with the troubles of Fullerton *mere*: it is the eternal domestic question, and on the night of their party she finds herself handicapped with a new servant, selected by a sleek, sanctimonious butler — Edwards. The new domestic, Ellen Neal, is winsome and pathetic, yet her very winsomeness marks her out as something to prey on, hence we find the butler singeing his wings, and Hugh Fullerton, the son, a victim at Cupid's feet, ready to do homage to this beauty of the broomstick. Ellen proves an intelligent and caustic conversationalist; she is, however, recognised by one of the guests—Arthur Coakley. He has already indulged in some adventures with her and has had her as his guest at various shady night clubs. In a fit of drunken frenzy he endeavours to make love to her, but she promptly slaps his face. Smarting under the punishment, he denounces her to Hugh. Hugh resumes his love-making, and Ellen Neal becomes a consenting party as the curtain descends on Act One.

Ten months later, at Judge Samuel Filson's office, Fullerton *pere* comes to claim his advice on a question of paternity laid against his son Hugh by Ellen. She claims that her child should enjoy equal privileges with other members of the Fullerton Family, and has instructed her legal adviser, a villainous attorney one Yates, to proceed for damages. The Judge has also had a "past," and he suggests that the son should marry Ellen. Finding Richard Fullerton bent on revenge, he prepares to weaken as much as possible the evidence of his opponent, Ellen. It is at this stage that Arthur Coakley is called on to give his evidence against Ellen. With considerable trepidation he confesses to certain lapses and that he had inveigled her to a home of ill-fame. As the girl was only eighteen, Arthur learns to his horror that he has committed a penal offence. Fullerton, Senr., though surprised at the turn things have taken, still resolves to resist Ellen's claim. In cross-examination. Filson at length recognises Ellen as the daughter of the woman he wronged. In Act Four reconciliation follows.

The author, Mr. Cleves Kinkead, has provided an interesting drama on approved lines which was well received. The dialogue is excellent in parts, and the production is beautifully staged. Miss Frances Carson held the audience in the role of the unfortunate Ellen Neal. Mrs. Arthur Whitby was good as Mrs. Fullerton. Mr. Ivor Barnard as Arthur Coakley was an unqualified success. He invested a somewhat unpleasant character with many artistic and clever touches. The son, Hugh, found a happy exponent in Mr. Malcolm Neville. As Yates, the attorney, Mr. Victor Lewisohn gave a clever conception of the part. Mr. Julian D'Albie doubled the roles of the Judge and Edwards, the butler, thus giving unmistakable evidence of his versatility, and in both parts he did excellent work. Mr. Charles Carson played the indignant parent, Fullerton, Senr., and he, too, was at his best. The mother, Mrs. Neal, by Miss Viola Compton, was the triumph of the production. Beatrice Lewisohn made the most of her slender opportunities as Anne Fullerton. Miss Constance Feljambe was quite satisfactory as Miss Warren, and Mr. Don Gemmell was the Court Bailiff. At the close the company was heartily applauded.

The All-Understudies Matinee.

In spite of reduced prices and "outdoor" weather, nearly £100 was handed to the funds of the Charlot Chorus Club as a result of Saturday's "All-Understudies" matinee of "Charlot's Revue" (as played in America) at the Prince of Wales Theatre. This and the considerable artistic success of the event have prompted Mr. Charlot to regard it as "the first of a regular series."

The song and piano recital to be shared by Miss Sybil Scanes and Mr. York Bowen at the Wigmore Hall next Tuesday afternoon, is really a treble event, for Mr. Bowen, besides playing Schumann's "Carnaval" will be represented as a composer by some of his songs and piano pieces. Miss Scanes, who is a daughter of the well-known painter, Maude Goodman, will sing a group of Mr. Bowen's latest songs, accompanied by the composer, and will also include in her programme the "Hymn to the Sun" from Coq d'Or."

"TWELFTH NIGHT."

At the Old Vic.

"Twelfth Night" is one of the very few plays that can be seen over and over again. The appeal of this delightful blending of romance and humour—surely the finest comedy ever written—seems to increase the oftener it is seen; the poetry is a well of living beauty and the comedy is fresher and richer with every new visit. It is such a grateful play to produce, and Mr. Robert Atkins has wisely chosen it for his last production at the Vic. There seems to be no end to the possibilities of the play in capable hands, and the comedy scenes especially were most amusingly handled on Monday. Quite a lot of new business was introduced, and it is the first time we remember seeing a bed in the famous drinking scene in Sir Toby's room. It was used with comical effect and, incidentally, gave more point to Malvolio's unctious discovery of Maria.

Then, too, Sir Toby is one of Mr. Atkins' best performances, and he was in his very best form on Monday night as the famous old toper. The vintage was of the deepest, richest, fullest-flavoured variety. Not a point was missed, and the joyous, good-natured comedy of the part brought shouts of praise at the end of each scene in which he appeared.

A very good Sir Andrew was seen in Mr. Andrew Leigh, whose movements were particularly good. Miss Dorice Fordred's Maria also stood out noticeably in the comedy. Mr. Ernest Milton just sufficiently stressed the absurdities and affectations of Malvolio, and he was exceedingly amusing in the letter scene. Miss Marie Ney seems to rise to every opportunity afforded her, and her Viola was graceful and beautiful to the eye and ear. Once or twice, however, she was a trifle modern in her gestures (in the soliloquy following the first scene with Olivia, for instance), but this could be easily remedied. Miss Olivia Burleigh hardly realised all the poetry in the part of Olivia. Mr. Neil Porter spoke well as Orsino, and, in the smaller parts, the best performance came from Mr. Hilary Fisher-White as Antonio—a fine, vigorous, upstanding rendering of the character.

Mr. John Garside's pleasantly formal garden setting made a beautiful and appropriate background for the play.

The Old Vic. season is being extended, and on June 1 Sir Arthur Pinero's "Trelawny of the Wells" will be produced, under the supervision of the author, in aid of the Sadler's Wells scheme.

"40 WINKS."

This is a remarkably clever and diverting story—in which an English nobleman—lampooned, it is true, but without malice, and who proves himself a courageous and resourceful gentleman as the story proceeds; a diamond studded garter; its alluring owner, a Chinese girl of rare beauty and grace; and a particularly intelligent and cute dog figure prominently. A very cordial reception was accorded this unusual film, which is a "Paramount."

WIMBLEDON THEATRE

A crowded audience received with the utmost enthusiasm that famous dancer, Lydia Kyasht, in a new and novel entertainment, "A La Russe." The first item of the varied programme was in a picturesque setting, the representation of a Russian wedding festival, after which Miss Colleen Clifford appeared at the piano and gave a bright and vivacious series of songs, gaining a well-deserved encore. Then came a series of dances—a *pas de trois* by Misses Sylvia Karsova Viva Kingsley, and M. Alexander Daniloff; a midinette solo by Miss Rosemary Rock, an Oriental dance by Miss Vivienne May, a Variation by Miss Dorothy Stewart, and a valse by Lydia Kyasht. Mr. Nicolas Nadejin sang two Italian songs with great expression. The Russian Balalaika Orchestra, under the direction of Mr. Nicholas Medvedoff, had a wonderful reception, and the first portion of the programme concluded with the dainty ballet, "Papillon." After the interval the principal novelties were the Turkish Patrol, an amusing ballet; a paraphrase on "Pagliacci, a Jazz Band interlude, "The Phœnix," aance of three that was well applauded; Miss Clifford in some more clever songs at the piano, an interesting gipsy camp scene, in which there was some fine dancing by Miss Kvasht and company; another agreeable selection by the Balalaika Orchestra, and the ballet, "Gioconda."

A new sketch, "Stranded," by Le Breton, the author of "A Sister to Assist 'Er,' and "Calls," will be the main features of a programme arranged by Miss Janet Barrow, whose "dramatic vignettes" are studies taken from life. The recital takes place on Thursday afternoon, May 28, at the Queensboro' Club, South Kensington, and with Miss Barrow will be associated Miss Edith Bingham-Hall, contralto, and Mr. Owen Bryngwyn, baritone.

Mr. Herman Darewski, the well known composer, and his band are commencing their season at Bridlington on May 25, this being their second season there. There has been a great increase in the issue of advance season tickets, which argurs well for Mr. Darewski's reception.

"ORDEAL"

At the Strand.

Play, in Three Acts, by Dale Collins. Presented by Lyn Harding at the Strand Theatre on Tuesday, May 19.

Viola Thorpe ... Madeline Seymour
Vasey Howard ..... George Curzon
Paul Thorpe.....Felix Aylmer
Dorothy Daley.....Jane Welsh
Lady Daley.....Haidée Wright
Ted (the steward).....Lyn Harding
Petersen (the cook).....Arnold Bell
Murphy.....Joseph French
Ambrose ..... Yves Renaud
Elijah ..... Donald Walcott

It is a perilous edge that divides a tragic thrill from a burlesque; a slightly false step by the author, and the audience is over the side and half-way down the hill, laughing when it should be gasping. Mr. Dale Collins is a young author who will write a fine play some day. In "Ordeal' he has not been able to keep a sufficiently firm hold on the razor-edge of his thrilling subject, and in the second act in particular some of the scenes on board that yacht in the South Seas were more funny than tragic.

Here was an idea that called for the pen of a Conrad. The drifting yacht becalmed in the Pacific, the hurricane, the captain's death, and the plight of the five passengers on board. There was no Lingard at hand, so Ted, the steward, stepped into the breach. Ted is a finely drawn character. He is a cross between the villain in "Victory" and the Admirable Crichton, a curious mixture of devil and idealist. Lady Daley's remark at the end of the play—that his devilry was allied to genius—summed him up. The newly acquired feeling of power got to his head; he became a maniac, but there was a queer touch of bigness in his madness. He was the only man on board with a pistol, and the two men could have been killed off as easily as (so it transpired) he had slit the captain's throat. That hungry shark was ready for another meal! With Howard and Thorpe out of the way the two young women were at his mercy. He would have been a real Sultan, and taken what he was mad enough to think the younger woman would give freely. Partly it was fear that prevented him murdering his owners as easily as he sent off the crew in the small boat, after devilishly providing them with salt water, and quite subtly the author has suggested that his servility still ruled him in his madness. Particularly was he afraid of the old deaf Lady Daley, who took everything so calmly, who never cowered to him, and who, when the pistol was pointed at her, contemptuously moved it out of her way (a most effective moment, that!). She went on with her knitting, and at intervals withered him with a few apt and exceedingly wise observations. At the end, after various attempts have been made to outwit the tyrant, she it is who sends him to the shark; when he faces the sunset in an outburst of glory he is so shocked by hearing her call "Steward!" that he falls through the breach that has been caused by the hurricane.

If the other characters had been drawn as well as Ted and Lady Daley we should have had a very fine play, but they were weak and ineffective by contrast. And if the second act had been as good as the first and, to a lesser extent, the last act, it might have been acclaimed as a real ordeal for the audience.

Mr. Lyn Harding was magnificent as the steward. He revelled in the deliberate, calculating cruelty of the part, but all the time suggested the underlying servility of the man despite his suddenly acquired power. It was a clever performance, vivid in its characterisation, and strong and gripping in its power. Miss Haidée Wright was superb in her calm hold of the situation as the deaf Lady Daley. One felt all the time that here was Ted's only real adversary, that her awareness would be his eventual undoing. Mr. Felix Aylmer was excellent as the owner of the yacht, and the other passengers were well acted by Miss Madeline Seymour, Mr. George Curzon, and Miss Jane Welsh. A fine picture of the ship's cook was given by Mr. Arnold Bell, who supplied a certain grim humour to the play.

"Ordeal" is Mr. Dale Collins's own dramatisation of his novel of the same name, which is published by Wm. Heinemann, Ltd. It was produced by Mr. Athole Stewart, and had an enthusiastic reception on Tuesday night at the Strand.

THE ADAIR WOUNDED FUND.

The 115th and last entertainment of the season given by the Adair Wounded Fund at the New Scala Theatre, last Sunday, was an outstanding success. Not the least interested members of the audience were four of the King's Indian Orderly Officers, who are visiting London, and who occupied the Royal box. The programme was a splendid one, the artistes including Ada Reeve, Dorothy Varick, Billy O'Connor, Talbot O'Farrell, Edith Price—who made her first appearance in London after her successful American tour,—Lewis Davenport, Agnes Ellis Powell, Beatrice Betts and Gwen Lewis, little Margorie Jones and Angela Simcox, Ernest Scovell and F. Wheldon. The Kensington Orchestra supplied the music, and Richard Tonking, Nan Calnan, and David Richards were the accompanists. Ben Lawes acted as M.C. in his own inimitable fashion. The gifts in the Lucky Draw, which were provided by Miss W. Newman and Mr. C. Jarvis and friends, were distributed by Miss Marie Tempest, as were also the prizes of 10 guineas, 4 guineas, and 1½ guinea for the drivers' super-draw, by members of the Metropolitan Police. The incidental expenses of the concert were defrayed by Mrs. Harvey's employees, Upper Tooting, and the cost of the tea and the cigarettes by the staff of the Royal Exchange Assurance Corporation, Head Office and London branches.

The singing of "Auld Lang Syne" and the National Anthem, and hearty cheers for Mr. Leaky (Alan Adair), brought the 1924-25 season to a close.

FROM THE PROVINCES.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. Jas. M. McCann; Mus. D., Mr. S. P. Swanton.—"Ali's Button" is staged here, and is drawing crowded houses.

ROYAL HIPPODROME.—M. D., Mr. George Dobler; Mus. D., Mr. Robert Stall.—The French comedienne, Miss Ann Codee, tops the bill, and worthily fills the position. Naughton and Gold, always up to date, create much laughter with their capital songs and patter. Also appearing are the 4 Julians, Dan Bros. and Sherry, Johnny Walker, Vanwy Chard (the Welsh songstress), Shogun and Ryder (in weird and wonderful mystery), and the Two Carrs (vocalists and artistic dancers)

EMPIRE THEATRE.—G. M., Mr. Gerald Morrison; Mus. D., Mr. J. C. Evans.—Mackie Productions Syndicate present a Scotch comedy revue, "Hop Scotch," in 11 scenes. The cast includes Oliver and Mack (accomplished in songs and dances), Miss Peggie Desmond, Miss May Dean, Messrs. Carr and Finch, Jack D. Audrey, Arthur Stevens, etc.

ALHAMBRA THEATRE.—G. M., Mr. J. MacDermott.—Vaudeville is sustained by Wallan and Partner in a novel act.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; R. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—The French to English adoption of Mme. Karen Bramson's play, "Tiger Cats," calls for strong characterisation. In Miss Ida Strathnm's Co. there is no lack in this respect. Her appearance some time ago with Mr. Matheson Lang was sufficient to give local audiences a taste of her own quality. In this play primitive emotions and vanity are exploited with marked effect. Miss Stratham as the sharp-witted and extravagant wife gave a clever and effective portrayal. The difficult rôle of the husband was played by Mr. Stephen Ewart with a full appreciation of its demands; his phrasing was often a delight and highly telling. Then the Count Bernard of Mr. Arthur Aubrey served to show up this actor in a strong and pleasing light; while Miss Mary Douglas made an able study of Yvonne, his wife. As the examining magistrate, Mr. Fredk. Ross was well chosen. Miss Madge Burbage and Miss Freda Clarken were excellent in the rôles of the secretary and nurse, while Miss Betty Fraser and Mr. Gerald Lea were suitably cast for Henriette and Jules.

PRINCE OF WALES'.—P., Prince of Wales' Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. and Mus. D., Mr. H. Rushworth.—The Stratford-on-Avon Festival Co. paid their first visit to Birmingham this week under the direction of Mr. W. Bridges-Adams. "Much Ado About Nothing" was first essayed, and then followed "A Winter's Tale" and Shendon's "The Critic," with "Macbeth" given twice. The company has a happy spirit of co-operation, with interpretative skill and artistic presentation. Miss Florence Saunders confirms the good impression conveyed by her previous performances elsewhere. As Beatrice she gave an admirable study. Mr. Randle Ayrton, who has established his reputation as a Shakespearean actor, was altogether delightful as that ponderous man of the peace—Dogberry. Miss Ruth Taylor made a gentle and pleasing Hero; Mr. Maurice Colbourne undertook the rôle of Claudio with the requisite romantic sentiment, and Mr. James Dale was a capital Benedick, who found much favour. That versatile actor, Mr. Kenneth Wickstead, performed more than satisfactorily as Leonato, and the Prince was played by Mr. John Laurie. The Verger of Mr. Richard Goolden was an appealing interpretation, too. Scenically the play was charming.

REPERTORY.—P. and M., Mr. Barry V. Jackson; B. M., Mr. Bache Matthews; Mus. D., Mr. Harold Mills.—"The Marvellous History of St. Bernard," now staged at this theatre, is a fifteenth-century mystery play translated from the French by Mr. Barry Jackson. In its broad conception it makes a powerful appeal to the sympathies. With the collaboration of Mr. Filmer as producer, and Mr. Paul Shelving as scenic artist, the dramatic development is reinforced by admirably contrived pictorial accessories and an atmosphere which accords with the genius of the play. The central motif is incarnate evil and virtue in conflict. Though there are some bold innovations in the presentation, there is a controlling artistic congruity. For example, there is a bridal procession in the auditorium, and when the valour of St. Bernard drives out Satan, "that old serpent," too, finds himself on the other side of the footlights. The principal figure in the play, that of the stripling who renounces carnal things to nourish the inner life amid Alpine rigours and to become the guardian saint of travellers in a frozen wilderness, is played with admirable understanding by Mr. Robert Harris. Miss Frances Clare gives a noble wistfulness to the part of the bride Marguerite, who takes the veil when Bernard makes his great decision. Messrs. J. H. Moore, Eric Norfolk, and Geo. Howe, Misses Susan Richmond and Valerie Taylor, in their several parts, contribute to the success of the piece. A somewhat irrelevant interpolation is a clown. He introduces a note of oddity which may be a traditional characteristic of the period, but the play is more effectually timed by the homogeneity of its main features.

ALEXANDRA.—P. and M., Mr. Leon Salberg; A. M., Mr. Fred C. Finch; Mus. D., Mr. David Cochrane.—The American comedy revue, "Me and My Gal," is presented by the Columbia Productions. Harry M. Vernon's book is alive with fun, and Russell Brandon gets the most out of them as first comic. He has a snappy sense of humour, and finds a congenial partner in Fred Brand, another coloured comic. Both sing attractively. Evelyn Taylor is the principal lady; she sings nicely, and acts with bright vivacity, and is pleasing to watch. Anita Jeans, a winsome lady, appears with no little success also, and Derby Berry and Ken Warry also have scope for their talents, the latter as juvenile lead. The chorus of ladies at a seminary acquit themselves light-heartedly. Among others coming under notice are Rosa Thornbury, Al Rickards, May Bayes, Vi Gaynor, and Philip H. Ellis.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—Harry Tate, the irresistible comedian, is here again in a really laughable sketch, "In His Office." He gave the audience nearly half an hour of complete enjoyment. Marie Kendall appeared with great success in several piquantly given songs, and as a character artist did extremely well. A feature of the show is the Oriental fantasy by Mdlle. Annita Bronzi, a Continental ballerina, who is assisted by Oreste and Pierini Faraboni. They give a tasteful dancing display. Others appearing include Geo. Lee, the character comedian, who gives a new scena; Lune and Shaw, in their amusing domestic act; Ringle Bros., in their juggling turn; and Denis O'Neil and Pat Thayer, in new songs and stories.

HIPPODROME.—P., Variety Theatres (Birmingham), Ltd.; M. D., Mr. Chas. Gulliver; M., Mr. Jas. W. Kilgour; Mus. D., Mr. H. Henderson, Mus.Bac.—"The Melody Box," from London Palace, is presented by Thea Productions. Comedy and scenic effects are principal features in this revue, in which Freddie Forbes is the leading comedian, with Billy Rutherford giving capital support. The two furnish many laughable scenes. As a popular leading lady, Elsie Bowen acquits herself with credit and enters into her part with accomplished zest. There are a pair of clever dancers in R. W. Willey and Dorothy Neville, the latter extremely graceful; while the Lawrence Tiller Girls as usual appear with gaiety and precision. Among the other leading artists are: Edris Coombes and Vernon Drake, in song scenas, and also Victoria Miller.

DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—The D'Oyly Carte Opera Co. continue to break records here this week, every seat in the house being booked for the week.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—The revue "The Times" is presented here with much success by Frank E. Franks, a comedian of exceptional merit. An excellent cast includes Janice Hart, soubrette; Frank O'Brien, a clever speciality artist; Jean Boyne, a charming vocalist; and the Franconian Singers, in some melodious concerted numbers, help to make the production an all-round success.

OLYMPIA THEATRE.—P.s, Messrs I. I. Bradlaw and R. Morrison; Mus. D., Mr. W. J. Mitchell.—The O'Gorman Productions present the sparkling revue, "Round the Town," in 15 scenes, by Wal Pink. A strong cast of principals includes Peter Fannan, Sybil Marcello Three Scamps, Matt Morley, Gladys Steele, Les Odiona, May Grace, with full ballet chorus and augmented orchestra.

QUEEN'S THEATRE.—P.s, Messrs P. Sayers and P. J. O'Malley; Mus. D., Mr. S. Levenston.—An up-to-date revue entitled "Some Cocktail," by Fred Marston, proves a big draw, the production being an excellent combination of comedy and musical numbers.

EDINBURGH.

LYCEUM.—M. D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; A. M., Mr. Stanley Shuter, jun.; Mus. D., Mr. Albert E. Burke.—A crowded audience on Monday evening endorsed London's favourable opinion of "The Farmer's Wife," which is seen in Edinburgh for the first time. The piece is full of quaint humour, admirably rendered by Mr. Albert Ward as Samuel Sweetland; by Miss Florence Leclerq as the prim old maid, Miss Thirza Tapper, and by Miss Muriel Hewitt and Miss Maud Hargraves as the delightful Sweetland sisters. A striking impersonation, masterly alike in make-up and acting, is given by Mr. Raymond Huntley as Churdles Ash. Mr. Oswald Skilbeck is good as Coaker, and Mr. Stringer Davis and Mr. Ralph Richardson are excellent as George Smerdon and Richard Coaker. Miss Dorothy Black plays Araminta Dench with ease, and able impersonations are furnished by Miss Lucy Edwards, Miss Madge Brindley, and other members of the cast.

ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Edinburgh Varieties, Ltd.; M. D., Mr. Fred Collins; R. M., Mr. W. Scott Buccleuch; Mus. D., Mr. Jas. H. Herkes.—Mr. T. Elder Hearn's Co. is here with the sparkling revue, "Cheerio of 1925." Mr. Murray Leslie as chief comedian carries through his scenes with spirit and success; and a smart cast of artists, including Miss Irene O'Dare, Miss Kathleen Brett, Mr. Chas. Jerome, Mr. Tom Warden, and Mr. Joe Lee, give further life and variety to the piece. The co-operation of the Regent Band and the Whizz-Bang Girls is of distinct value to the performance.

KING'S.—M. D., Mr. A. Stewart Cruikshank; M., Mr. John E. Masterson; A. M., Mr. Robert Brown; Mus. D., Mr. A. Douglas Willcox.—"Blue Beard's Eighth Wife" is attracting large audiences to the King's this week. Mr. Dennis J. Hogan portrays the part of John Brown, the dominating and much-married millionaire, with unquestioned power; and Miss Mona Byrne as his eighth wife is graceful and charming in an unconventional character. Mr. Basil Radford as the foolish De Linan Court is an excellent comedian, who takes advantage of every opportunity. The amusing bedroom scene was acted with much humour, and called forth hearty laughter. The remaining parts are well done.

EMPIRE.—M. D., Mr. R. H. Gillespie; M., Mr. Joseph Nelson; A. M., Mr. Jas. R. Hill; Mus. D., Mr. Felix Burns.—"The Vanity Box" revue is a gay piece, full of action and bustle, and it contains a good many witty allusions which the audiences are not slow to recognise. Mr. Will Hay, a particularly droll comedian, who is a favourite in Edinburgh, is very happy in his scenes, and he is fortunate in having the support of Miss Mona Vivian, who is at her best in the play. Others who take part in this entertaining performance comprise Mr. Stephen Adeson, Mr. James Plant, and Miss Alice Watts, good actors all. The Empire Band and several attractive members of the Tiller Troupe contribute exhilarating turns.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. Geo. T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Julien H. Wilson.—Great enjoyment is being derived from "When Knights Were Bold," presented in capital style by Mr. Bromley Challenor and Co. That talented actor's assumption of Sir Guy is exceedingly funny. Miss Enid Cooper very charmingly impersonates Lady Rowena; Mr. Arthur Jenner is the doughty Sir Brian; Mr. Ernest Legh, Isaccson; Mr. Leonard Stevens, Hon. Charles; Mr. George Mitchell, Dean; and Miss Gwen Llewellyn, Miss Isaccson.

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Horace F. Jones; Mus. D., Mr. Sam Hague.—This week sees the inauguration of a season of twice-nightly plays, and, judging by the large audiences and enthusiasm shown, there is every promise that the enterprising Mr. W. W. Kelly will be rewarded for opening out new ground. He has certainly made a good start by engaging the Raynor Repertoire Co., who are to offer three or four plays weekly during their stay. On Monday evening much appreciation was shown of the presentation of "The Sign on the Door," Channing Pollock's powerful and arresting work, and cordial applause was bestowed upon the able band of players. Miss Ennis Lawson gave a splendidly dramatic rendering of Mrs. Lafe Regan; Mr. John Blake deserves every praise for his fine acting as Lafe Regan, and Mr. Gwyn Nicholls played Devereaux in strong manner. Others were: Mr. W. H. Perette (District Attorney), Mr. H. Kenneth Barton (Valet), and Miss Iris Garnet Vayne (Helen Regan). "Outcast," by Herbert Henry Davies, and "A Woman of No Importance," were given on other evenings.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. and M., Miss Carpenter.—Here we are having a fine presentation of Somerset Maugham's "Cæsar's Wife," the resident company doing it every justice. Miss Una Dysart as Violet acted superbly, showing an intensely human feeling that was a pleasure to witness. Mr. Herbert Lomas in the rôle of Sir Arthur was sincere and dignified; Miss Elsie Irving made Mrs. Pritchard a neat study of the interfering female; and worthy support came from Mr. Cecil Parker (Ronald Parry), Mr. James Harcourt, Miss Rosita Weston, Mr. Godfrey Winn, Miss Constance Pellissier, and Mr. Hannam Clarke. "Suppressed Desires," a satire on psycho-analysis, by Susan Glaspell, was an amusing curtain-raiser. The parts were taken by Miss Muriel Randall, Miss Primrose Morgan, and Mr. Hannam Clarke.

HIPPODROME.—M. D., Mr. Charles Gulliver; L. and M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—General approval has been expressed of "A Week's Pleasure," Archie Pitt's new revue, which is in Liverpool for the first time. The whole is of a bright and tuneful character, and full of good, clean humour, while there are some pretty scenic effects and smart ensemble dances. The company engaged are in keeping with the excellence of the revue. There are the talented Field family—Betty, Tommy, and Edith,—whose work is much appreciated. Walter Amner and Pat Aza, along with Nellie Ryan, are big contributors to the success; while others in the cast include Regina and Frinton, Harry Daniels, Joe Bond, and Gerald Burrows. The Busby Band of 12 have a great reception for their playing of stirring tunes, and the Tower Dancing Girls show talents of a high order.

EMPIRE.—P., Moss' Empires, Ltd.; L. and M., Mr. George Manners.—"The Whirl of the World" is putting in its third and last week.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—"British Made" is the cast are of a new revue sent by Ruby Kimberley and Jack Tully. Prominent in it are Jack Herbert, Myrtle Grove, Stuart Watson, and Fred Gwyn, who are supported by Mavis Dene, Harry Bloom, Marjorie Hancock, and Montague and Partner.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Bearn; Mus. D., Mr. Harry Walker.—The Broadhead Players have established themselves prime favourites at this popular South-end house, and on each visit find a hearty welcome awaiting them. This week they are presenting "Conn, the Shaughraun." The famous old Irish drama is being received with every favour, while the efforts of the cast are duly recognised. Among the principals are Terry Davies (Conn), Paul Neville (Captain Molineaux), Phillip Vallentine (Robert Elliot), Stanley Marsh (Corry), Ethel Bracewell (Claire), George Arnett (Duff), Hilda Malcolm (Arte), Madge Trevelyan (Mrs. O'Kelly), and Amy Rudd (Moya).

MANCHESTER.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—The popular male character impersonator, Hetty King, tops a strong bill here in a series of numbers rendered in her usual smart style. The Brothers Egbert have also a prominent and excellent act as the "gentlemen navvies." Mona Grey adds a novel turn as a vari-voiced entertainer. Tom Barrasford's character numbers (Jack Lynch at the piano) are greatly enjoyed; and other good turns are: Darty and Partner, in their Humpsti Bumpsti act; Christo and Strand, comedians and dancers; Granville, with his orchestraphone; and the Theda Sisters, in burlesque sporting items.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O'Callagan.—Randolph Sutton, a popular light comedian, presents "Himself" here this week in the musical mix-up, "Spare Parts." It is a bright show, brought well up to date, and the principal player is supported by a powerful cast, including Frank Leigh, Maggie McLean, Dorothy Brett, and the Natley Sisters.

OSBORNE THEATRE.—P., Messrs Broadhead and Son; A. M., Mr. T. Sharples; Mus. D., Mr. J. Hartley.—A well-staged and enjoyable revue, "Explosions," is presented here by Messrs Jewel and Hand, with Jimmy Jewel and Gertie Driver prominent and well-chosen cast.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—S. and S. Productions have an attractive show here in "Khaki," in which the soldier element has a foundation of genuine heroic achievement during the war. This is represented by Issy Smith, V.C. (also Russian Cross of St. George and Croix de Guerre), who, with Edgar Driver as a "Tommy," figures in the forefront of the action. Carmen Love, Muriel Monteath, Pattie Wilkinson as a nurse, and many other smart performers, make up a thoroughly efficient cast.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. C. H. Bayley.—Val Gurney's play, "A Sinner in Paradise," dealing with a situation of special interest to adults, was well presented here on Monday by the Broadhead Players, among whom the principal rôles were entrusted to Miss Maureen O'Mara, Miss Gladys Ford Howitt, Mr. Atholl-Douglas, and Mr. Edward E. Louis.

RUSHOLME THEATRE.—G. M., Mr. Arthur W. Belt.—A very pleasant rendering of Noel Coward's "I'll Leave It to You" is the fare here this week, the Repertory Players finding themselves quite at home in it. Particularly happy is Mr. W. H. Dewhurst as the generous-minded uncle; while admirable impersonations are added by Miss Stella Mary Pearce as Joyce, and Miss Dorothy Dewhurst as Mrs. Dermott.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—That excellent new revue, "Tricks," presented by Helen Trix and Paul Murray, is here for a second and last week.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Alfred Haines.—Charming Dorothy Ward, assisted by Lawrence Tiller's Dorothy Dots, is to the front here in new song-scenas. Shaun Glenville, the popular comedian, makes his usual hit; and Fred Duprez, the famous monologuist, is another great favourite; whilst other entertaining turns are those of Elsa, a phenomenal vocalist; Leslie Weston, the cheery one; Alec Daimler and Dora Eadie in burlesque-isms; and Edward Allan, the Irrepressible, presenting the Royal Merry Four in interludes of songs and laughter.

YORK.

ROYAL.—L. and M., Mr. Percy Hutchison; A. M., Mr. Follett Pennell.—The outstanding feature in "Dandy Dick," given by the Lena Ashwell Players on Monday night before a large audience, was the clever performance of Wilton Fields as the Dean of St. Marvels. Throughout the play his efforts were consistently artistic, and he scored a wonderful success in this popular rôle. Mercia Cameron again showed her versatility by her piquant rendition of Sheeba, and Olive Walter gave an amusing and distinctly clever portrayal of the part of Hannah Topping. Esme Church was sufficiently racy and vivacious as Georgina Tidman, meeting with instantaneous success. Harold Gibson was breezy and eminently successful as Sir Tristram Mardon, and Wilfred Fletcher was the lachrymose Major Tarver to the life, an extremely clever effort. John Killner's Blore was a character study of great merit; he was well received, and as Mr. Darbey, Allan Webb left nothing to be desired. Other parts were ably played by Harold Pavton, F. Napier Jones, and Joan Handfield.

(*For other Provincial News see page 16.*)

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THE REALM OF MUSIC.

MR. IVAN PHILLIPOWSKY.

Mr. Ivan Phillipowsky, playing at Wigmore Hall, made Chopin's B flat minor sonata the centre of his programme. He is a pianist in whom enthusiasm is held in check by a thoughtful habit of mind. He gave a reading that held the tense attention of his hearers from first to last by reason of the vital force with which it was charged. Yet the player's temperamental qualities never got the upper hand. He is always the artist, never the showman; there was no exuberance, no forcing of the tone, even in the strenuous finale; all was clear and controlled. Nor was there wanting the true lyrical feeling which had before lent poetry to his playing of Brahms' Four Ballades. Later, in the softness of tone and remoteness of his Debussy (Des pas sur la neige) and the inter-play and clash of colour against colour in his Ravel, it was seen how well Mr. Phillipowsky understands the character of this modern music.

MR. HOWARD BLISS.

At his second recital in Æolian Hall the violoncellist, Mr. Howard Bliss, played a group of old Italian pieces, Handel's Larghetto, sonatas by Beethoven and Bach, besides an Air by Huré, a Pavane by Fauré, and Dvorak's "Waldesruhe" to finish up with. In all this were varieties of style and to spare, and Mr. Bliss was at no loss in dealing turn by turn with each. The ease and flow of his tone, and the firm moulding of his phrasing, make his playing of old music peculiarly satisfying, and by his skilful treatment and sense of proportion he well sustained the interest of the Beethoven. His coadjutor at the piano was Mr. M. O. Marshall, as before.

THE BRUSSELS QUARTET.

It was plain that the Brussels Quartet found congenial material in the "Romantic" programme, consisting of Mendelssohn's work in E flat (opus 12), Schubert's posthumous Quartet-Satz, and Schumann's in A, which they gave at their second recital in Wigmore Hall. They played splendidly. A more sympathetic interpretation of the Mendelssohn could hardly be imagined. The style and "period" of the music was perfectly understood. The ease of the playing and the warmth infused into it lent eloquence even to the passages that rather lack just that quality. This is a charge, however, not to be brought against the andante, which is a movement full of charm and expressiveness. Mr. Désiré Defanw and his colleagues, Messrs. Boris Pecker, Raymond Jeremy, and Emile Doehaerd, brought to it a fine rich body of tone, and their playing here as elsewhere had a high technical finish.

VOCAL AND PIANO RECITAL.

Mr. Hugh Campbell and Mr. Frederic Brandon gave a recital of songs and pianoforte music at Æolian Hall. Mr. Campbell sings Scottish ballads as only a musical Scotsman can. To hear him in "The Highlander's Farewell," in "The News frae Moidart," and others of a delightful group, was to taste the full flavour of the Northern spirit in song. His voice served him well enough here. It is agreeable and easily used in its middle and lower parts. But its limitations were shown up rather severely by Schumann's "Dichterliebe" cycle. That Mr. Campbell's conceptions were on acceptable lines was made clear, but neither his natural resources nor his technical accomplishment sufficed to carry them into execution.

Mr. Brandon began with the almost forgotten Raff—Prelude and Fugue in E minor,—went on to Debussy, and ended with a representative group of Chopin's smaller works. As an interpreter of Chopin he is a law unto himself. Some of his listeners may have thought him more than a shade too individual to begin with, but even these must have swayed in their judgment before the end by the pianist's authority and unswerving sincerity of aim.

MR. RIVARDE AND MISS SWAIN.

The distinguished professor and player of the violin, Mr. Achille Rivarde, and the young pianist-composer, Miss Freda Swain, gave the first of two recitals of piano and violin sonatas at Wigmore Hall. In both programmes the central position is occupied by a work of Miss Swain. This, called "The River," is throughout a study in half-tones, in spite of its being divided into three movements: "Sunlight," "Spate," and "Towards the Sea—Moonlight." It is not without a touch of dreamy poetry. Miss Swain writes easily and melodiously, but with an effect of monotony. She has a pretty talent which for want of pruning and training seems like to run to seed. Mozart's Sonata in A, No. 17, came first on the programme. This was an enjoyable performance. Mr. Rivarde, in Mozart-playing, has few equals to-day, and Miss Swain showed herself an efficient coadjutor in the piano part.

MME. VALENTINA AKSAROVA.

Mme. Valentina Aksarova, the Russian soprano, is again in London, and this time has given one of her recitals at the Institut Français du Royaume Uni at Kensington. Not the whole interest by any means, but the chief interest of her programme centred in the excerpts from Russian operas. We in London do not know Rimsky-Korsakoff's "The Christmas Eve," or "Moussorgsky's "Fair of Sorotchin," or Tchaikovsky's "The Red Boots"; and it was a fortunate thing for those present to have the soprano aria from the first, "Parassia's Dream" from the second, and "Oksana's Song" from the third, presented so admirably at the first time of hearing. Mme. Aksarova held her audience fast by the vitality of her singing and her clear-cut methods of interpretation. She enters immediately and completely into each of the ever-changing moods. Not a few singers may be said to make their songs live, but it is rare to find one live in them as she does. And she has ample means to give full effect to her conceptions—a voice, warm, and rich, of good range and under control. There was great charm, as she sang it, in Glazounov's "Oriental Song." The same composer's "Néréide" and other songs were accompanied on the harp by Miss Astrid Yden, who also played a group of solos with conspicuous skill.

MISS ALYS MUTCH.

Miss Alys Mutch had, through illness, to abandon her original scheme for her recital in Æolian Hall, but the actual programme submitted left her audience nothing to complain of. All the songs she sang were worth hearing, varied in subject and style, and the arrangement of them was good. And then she had secured the assistance of a famous artist in the person of Mme. Guilhermina Suggia, whose performance of a sonata of Porpora (with Mr. George Reeves at the piano) was, as usual, the perfection of violoncello playing. Miss Mutch began with two songs of Handel and Resphighi's sensitive setting of an atmospheric poem by the Italian poetess, Ada Negri, entitled "Nebbie." A Brahms group, the "Geistliches Wiegenlied" sung with viola accompaniment played by Mr. Raymond Jeremy, led to English songs by Landon Ronald, Quilter, and De Lara, and a charming Debussy group came at the end. It is probable, though nothing was said, that the singer, was not entirely free from indisposition. She was inclined to force the tone on the lower notes as one does when impelled by physical weakness, with the result that the emission was far from steady. The natural quality of the voice is however quite beautiful, bright-toned and warm, and in the thoughtful and refined expression she gave to every song could be read a cultivated taste

SCRIABIN MEMORIAL CONCERT.

Miss Lilias Mackinnon commemorated the tenth anniversary of the death of Scriabin by a concert, held in Queen's Hall, of some of the orchestral works, in which she had the co-operation of Mr. Serge Koussevitzky and the Royal Philharmonic Orchestra. From the point of view of those who are not whole-hearted worshippers it was a pity to perform an undue proportion of the early music. His first symphony (Op. 26) and the Pianoforte Concerto in F sharp minor (Op. 20), were written before Scriabin had found himself. The evening seemed long before the "Poeme de l'Extase" (Op. 54), was finally reached. Among pianists there is no more ardent and sincere student of the composer than Miss Mackinnon, and her part in the concerto was carried out with admirable care and in a manner that showed complete understanding. The orchestra was hardly itself. The playing had little life in it in spite of Mr. Koussevitsky's forceful spiriting. It was not even correct. One does not expect false entries from the famous "Philharmonic."

DON COSSACK CHOIR.

Though rather over-boomed, the Don Cossack Choir is worth hearing—and worth seeing: The Chauve Souris itself could not engineer the staging part of their performance better. These thirty-five Russian soldiers have been drilled into a puppet-like precision. When the little doors at the back of the Æolian Hall platform were opened they popped out, silently, in twos and threes and moved—they did not seem to walk—to form a close, silent, semi-circle. Suddenly, two of the figures wheel about and out of the gap thus made in the black-uniformed ranks runs Mr. Serge Jarov, also black-uniformed, makes at the double for his stand and proceeds immediately to conduct by beating his elbows against his ribs with the fiercest energy. As a disciplinarian he is certainly a marvel. He holds the choir in the hollow of his hand. An abuse of his power, which is for the most part exercised artistically, is the imposition from without of sudden crescendos and diminuendos. They are wonderfully effective, but they do not always grow out of the music. The tone quality of the voices is best in soft singing. Then it is very beautiful. In fact, such sonorous pianissimi are rarely heard. The lowest notes of some of the basses sound as mellow as those of the bassoon, but the tenors are not so good. They are forced and throaty in loud passages. In the art of tone-painting the choir is probably unsurpassed. Some of the effects they made were thrilling, as for instance, in a piece called "The Sea."

THE CLAVILUX.

At Queen's Hall on Saturday Mr. Thomas Wilfred said that he looks forward to the time when people will gather in vast cathedral-like halls for "services of light." He is the inventor of a new art which may be described—since at present it has no technical language of its own—as the art of harnessing light to make music for the eyes. By means of his instrument, the Clavilux, he projected light upon a screen and proceeded, on its four manuals, to "play" compositions having form, colour, and rhythmic motion. Some were fantastic; some were grotesque, such as the "Visual Syncopation," which at last gave us unobjectionable jazz. Others had a curious spiritual beauty; others again, a powerful dramatic suggestiveness, such as "The Factory," a succession of darkly moving machine-like forms varied by brilliant gleams of colour. This was a setting for a stage-play. There are distinct possibilities for the art as applied to the drama. No kind of scenery could hope to vie with the "Tale of the Orient" as told by the Clavilux, in stimulating the imagination.

MR. ARTHUR BENJAMIN.

Mr. Arthur Benjamin, known as a composer in the slighter forms, appeared as a solo pianist at Queen's Hall, when he played three concertos: Mozart's No. 2, in A (K. 488); Beethoven's No. 4, in G; and Rachmaninov's third, in D minor, with the support of Sir Henry Wood and the N.Q.H. orchestra. His technical skill is considerable, his style finished; but he seems content merely with a statement of the facts of the case, as it were.

THE AMATEUR ORCHESTRA.

The Amateur Orchestra of London, true to its policy, included one or two works usually severely left alone by professional bodies, in the programme of its sixth concert at Kingsway Hall. To hear a performance of Handel's Concerto in A minor for double bass and strings must have come to most of the audience as a novel experience. Whether it was an altogether enjoyable one depends upon the point of view. Some people delight in the circus tricks of elephants, while the admiration of others is tempered with regret at seeing a noble beast so demean himself. Even Mr. Victor Watson, a virtuoso if ever there was one, could not persuade all of us all the time that the most dignified instrument of the orchestra was being put to its legitimate uses. The work of the strings showed that Mr. Wynn Reeves, the Society's conductor, is beginning to reap the harvest of his careful coaching during the past three years. Later in the evening a well-balanced performance of Dvorak's "New World" Symphony emphasised afresh the competence of each department. And in speaking of this work, with its heavy demands on wood-wind and brass, it is well to remember that the Amateur Orchestra, alone among its peers, dispenses with the customary leaven of professional aid. Miss Constance Willis, the vocalist of the occasion, added much to the general enjoyment by her singing of operatic arias by Ponchielli, Saint-Saens, and others.

THE PROMENADES.

All fears that London would find itself bereft of its "Promenades" this autumn owing to Sir Henry Wood's absence are now put to rest, for Messrs. Chappell announce that arrangements are already being made for the usual season at Queen's Hall. It is to last ten weeks from Saturday evening, August 8. Nothing is to be changed. Not only will Promenaders have the satisfaction of seeing Sir Henry Wood in the conductor's chair that he has occupied for the past thirty years, but they will find that the customary order of the programmes will be maintained. As from the beginning of the Promenades' history, too, Mr. Robert Newman continues to act as general manager.

NEW PUBLICATIONS.

Messrs. W. Paxton and Co. have added a suite by John Foulds, called "Gaelic Melodies," to their orchestral library (quarto edition). This is an interesting and attractive work, based on three traditional tunes. The first of them, "The Dream of Morven," is an eerie and fantastic composition, written in 6—8 time, and marked to go "rather fast and rhythmic." The mystical and melancholy melody of "Deirdrê Crooning," the second number, is given at the opening to clarinets with strings playing pizzicato. At the repeat the flute is added, and afterwards the first violin joins in with its soft and tender tone. Throughout the scoring cleverly accentuates the misty atmosphere. "Merry Macdoon," the third, a very jolly affair indeed, begins very fast (the composer's directions are "jolly and very rhythmic"), and goes on getting faster and faster and louder and louder until seven bars from the anticipated riotous finish. Here a rapid diminuendo sets in (while the pace is still kept up), and the close is marked p.p.—a climax, this, calculated to "bring down the house."

"Lavender Love," by Percy Elliott, an excellent example of the dreamy valse, has been orchestrated by Fred Adlington—very effectively, to judge by the indications given in the piano-conductor. The scoring is with saxophone, in addition to the usual instruments composing the full orchestra.

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SATURDAY, MAY 23, 1925.

MUSIC AND THE MASSES.

THE first heat wave of the year, rather more than usually prolonged, has turned the people's fancy to thoughts of open-air amusements, and concert parties have already begun to function at various seaside resorts. It is to be hoped that holidays will be started earlier than usual, and that weather conditions will last over a substantial period, in order that the concert-party artist may reap the harvest for which he has so long waited, but which has come to be regarded almost as a forlorn hope. Fortunately, other sources of employment besides the seaside are open to the concert artist, and he is benefiting as much as anyone in the increasing demand for turns at the cinemas. He should find a ready market for his act in the municipal concerts which are run in the various parks and open spaces, both in the London suburbs and in the provinces. Here, we regret to find he is met with opposition in an unexpected way, for we learn that at a well-known seaside resort the mayor of the town had loud speakers fixed in the park, by which about 30,000 people were kept entertained free of charge. Such an arrangement hardly seems fair to the professional artist, who is thus deprived of a considerable field for the exercise of his vocation, and we trust it will not be widely copied. There seems to be no remedy, because while the ratepayers are able to get their amusement free they are not likely to express their disapproval in the voting booth. The only apparent hope lies in the desire of the masses to get something more akin to their idea of enjoyment than the entertainment afforded by the wireless monopoly. It is the concert-party artist who approximates most nearly to the taste of the populace who take their amusements in the open, and the authorities should see that they are encouraged.

Open-Air Entertainment.

The recent declaration of Sir Landon Ronald that concert giving is moribund is only partially true. The fact is that artists have been diverted to the variety theatre, the revue cinemas, and other arenas. "The only thing that seems not to have progressed in the past 25 or 30 years," he added, "is the concert," and he places the responsibility for this state of affairs upon the fact that we have the same uncomfortable seats, the same barren and dingy halls, the prohibition of smoking, and almost the same programmes that he used to hear as a boy.

Concert Hall Programmes.

Personal experience bears out what Sir Landon says to the letter, but there is much to be said by way of excuse. The concert industry has never recovered from the effects of the war. The theatre has revived, the music hall—if you include the revue—has held its own, banquets have largely increased on former years, but the concert proper has remained almost exactly where it was thrown by the great upheaval of 1914. We do not think that the artist is at fault. We are inclined to think that the concert of ten years ago has ceased to be a public want. Fashions change in the realm of music as in other branches of art. Though there is an increasing appreciation on the part of the British public for good music, they will not patronise a programme in which everything is of the serious order. They want comedy, and they want the jazz lilt. Even the skilled euphonium and saxophone player must be able to sing the chorus of the popular number which the band plays. And we doubt whether the schools of music are taking the right line. At a pupils' concert which we attended recently one student followed another with a selection which in each case was deplorably beyond his or her powers, and the result was a series of discordant noises that would not make the audience who sat patiently through the evening want to go again.

That is not the way to encourage either the artist or the taste for music, and it helps to place the institution of a National Opera further away than ever. There is an abundance of good music lying idle, there are voices and instrumentalists to enchant the ear. What is wanted is a modern system of administration, a lighter and more varied programme, and fair treatment at the hands of those who dispose of public money to bring the concert entertainment once more within the sphere of popularity.

PRAISE FOR BRITISH AUDIENCES.

By TEX McLEOD.

While I am glad to have observed in the columns of "The Era" that well-known British artists have expressed great delight at the treatment they have received from the various managements in America, Australia, and South Africa, and while I agree with them for the most part, I really must say that—fifty-fifty—no treatment can ever surpass that which other than British artists receive from the heads of the theatrical business in England, Ireland, or Scotland.

I do not care who thinks differently—that is my personal view.

Work in this country is much easier than anywhere else in the world. Salaries are as good as they are elsewhere, and the audiences, without a doubt, are far ahead of the majority of other audiences.

In England audiences study the artists. They follow the work of the artists with a keen sense of appreciation. They are always *with* the artists, and sometimes part of them. And what more can an artist want than appreciative listeners!

"A Real Treat."

I have just completed a world tour, and I must say I am glad to get back to this good old country—a country of students, and a country where an artist does not work a Sunday.

If an artist is content to work hard every day in the week, including Sunday, America is really the best place for him. But give me Sunday off for preference. It's a real treat.

Coming back to London after an absence of two years, I find that the theatrical business is just as good as ever it was, and that the entertainments given have changed a great deal for the better. There is more polish put to the entertainments. Artists seem to give more finished performances. This is as it should be.

People are much more critical to-day. They know a good turn when they see one, and a good joke when they hear one, and they grasp it quickly. All this means that if a man is, say, a dancer, he has to be a finished dancer: present a dancing act that will pull. He must specialise whether he be a clown, a dancer, or a sketch artist.

To Work Harder.

The days when one could go on the stage and do any kind of work, and at the same time "get away" with it, have now gone for ever. Variety lovers want none of this. Artists have got to work harder. Still, hard work never yet killed an artist.

Your Colonial audiences, too, are very generous in their appreciation. Personally, I did well at every vaudeville house I played. I will leave it to the managements of the halls in Australia and South Africa to verify my statement. And I feel a much happier man because of this.

We artists are not unlike members of other professions. We do love our due meed of praise. It helps us along wonderfully in our work, doesn't it?

My world trip was one of the happiest I have ever had. It gave me real pleasure to work under such good conditions and in such sunny climes. But do not run away from the fact that one has to work hard in your British Colonies. Out there one has to take his work seriously.

Fortnight on Ranch.

While in the United States I took my wife—who, by the way, is an English girl—on a visit to my people at Texas. We spent a couple of weeks on a ranch. I have there. We met a goodly number of British and Australian artists, and were glad to learn that they were doing well. We motored to San Francisco and back, and have brought the car back with us to London.

I may add that my wife will shortly appear with another lady artist in an act on the English vaudeville stage.

I expect to stay in England all the summer at the Café de Paris. I am very fond of cabaret work. It means only one show a night, and the salary is as much as we would get at any vaudeville house. Then again, doing cabaret work one has not to worry about travelling from one place to another on Sundays, or changing your digs. One can live in his own house all the time. The only thing that one has to be careful about is to get sufficient material to make constant changes so that one can make "good" at a cabaret for a long time. That is, of course, a matter for the patrons.

Cabaret audiences I find really surpass any to which I have yet played. They are able to drink and eat while an artist is performing. And this puts them in good humour. They certainly pay considerable attention to an artist.

There is a possibility of my returning to America in the Fall in "George White's Scandals of 1925." This will not be the first time I have been in a show. I was in "The League of Notions" and in "A to Z" in this country.

As I have said, I am pretty well settled for London during the summer, so much so that Frank Tinney and I are getting some horses and will soon be playing polo, as well as studying together some laughs for our audiences of the future.

THE PLAY IN PARIS.

High-class Variety at the Champs-Elysees—Billy Arnold's New Jazz Act—Alex. Dumas Fils Centenary.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The week's chronicle reveals nothing fresh of importance at any regular theatre, and our record would be blank for once were it not for the efforts of a couple of independent stage societies, a rather naughty farce, and short musical try-outs at the Opera Comique. Consequently it remained for the variety stage to appropriate the critics' main attention in the shape of M. Rolf de Maré's energy at the Theatre des Champs Élysées, where a music-hall policy, with constant change of programme, has prevailed for the past two months. This week we have Horace Goldin sawing a woman in two, Joe Jackson stealing a bicycle, the young poet, Maurice Rostand, reciting his own verse, Back (local comedian) in a sketch, Marie del Villar, the Spanish dancer, Miss P. Tremayne's 12 Royal Scots girls, Mrs. Walker's terpsichorean troupe, etc. Billy Arnold with his famous band is to the fore this week, presenting a new act, "Twenty Years of Jazz," besides discoursing through the entr'acts. Introducing the goose trot, rags and shimmy, the Charleston lanced to St. Louis blues, and other steps of the past two decades, expounded by Eddie Lewis and Billy Johnson, this new number was well received.

"Le Poème du Soir."

At the Opera Comique we have a laudable try-out by provincial musicians in the two novelties given this week, both one-act items. "Le Poème du Soir," lyrical drama, by Jacques Normandin, music by Lucien Chevaillier, professor at Strasbourg, is a brief biography of the composer, Michel Landorge, of by-gone days, and the love phase of his daughter, Nelly, with his favourite pupil, Philippe. Landorge has abandoned Euterpe since his wife expired while playing one of his works, and has taken up painting, until one calm evening he hears the sound of a violin. It is Philippe playing "Le Poème du Soir," a notable composition of Landorge, and the melody entices the musician back to his former muse. The story takes an hour to unfold, and seems a bit long. The score is technical, with M. Renaud conducting. It is accompanied by

"La Guivre,"

ballet by Marcel Multzer, music by Ratez, a professor at Lille. The book is founded on folk lore, telling of a shepherd subduing a fairy by his flute. The Guivre, having renounced her talisman, is disarmed before the rivalry of other peasants in the village, and it would have gone bad for her if the flutist had not continued his protection. The music is airy, suitable for the terpsichorean effort of the Opera Comique, of which Mona Paiva is the star. M. Frigara wields the baton for this number.

"Une Visite de Noces."

The Comedie Francaise commemorated the centenary of the birth of Alexandre Dumas fils by playing "Francillon," and reviving the little gem, "Une Visite de Noces," which bears the marks of its age. The Society of Authors arranged for an inscription on marble to be fixed on the house, No 1 Place Boieldieu, to mark the birthplace of this popular author and playwright. "Une Visite de Noces" was last seen at the Maison de Moliere in 1915, and M. de Feraudy (as Lebonnard) is the only member now remaining in the cast. Mme. Bartet is substituted by Mme. Ventura (part of Mme. de Morancé), Mlle Nizan (as Mme. de Cygneroi, the happy mother), and Monteaux as her husband.

"L'Inquietude."

This is the title of a three-act play by Leon Ruth which was offered by the Athena Stage Society at the Atelier (Theatre Montmartre) for a matinee last week. "L'Inquietude" is intended as a psychological study of two perfect lovers of to-day. Louise and Pierre have decided to live together for ever after a casual meeting. They see life in a new light, with no need of a marriage licence to insure constancy. But Micheline, the mistress of Pierre's friend, Lucien, has a different opinion and runs off with a rich suitor. Louise, during the usual domestic squabbling of the modern disciples of fidelity in a *union libre*, rather approves the truant, while Pierre condoles Lucien. After faltering, at the sight of Micheline's brilliant situation (with her motor-car at the door), and almost accepting an offer of legal marriage from another suitor, Louise finally remains attached to her lover as a true wife would remain with her lawful husband. It is a powerful work for this category of presentation, but would hardly attract a paying audience in a regular evening bill. M. Ruth has written literature of a high class, but not theatrical. Such literary essays of social problems are more suited to the library than the stage. However, Hieronimus, René Simon, G. Bragance, Mlles Claire Premore (Louise), and Regine Le Quere had opportunities to display their dramatic talent.

"La Haute Route."

The dramatic society known as the Grimace, about which we have often had occasion to speak, likewise gave a further matinee to present a three-act work by Philippe Fauré Fremiet, "La Haute Route," which can hardly be even placed in the same category as the foregoing. Breant, after being deceived by his wife, obtained a separation without much ado and devoted himself to bringing up a daughter, Genevieve. He had striven to suppress in the child every sign of affection for the mother, but in later years after her marriage when the husband, Robert, also goes astray and a grandchild is very ill, Breant takes his erring spouse into his home once more. About this period Robert is carrying on with the wife of a blind soldier, whose father threatens to shoot him, until Breant intercedes. When Genevieve learns of this the father suggests leaving her guilty husband as he had separated from her guilty mother. But he later preaches forgiveness, and in a weak third act there is a general reconciliation. Fernande Bastide (leader of the Grimace group), Constant Remy, Suzanne de Behr, and Greta Prozor try hard to bolster up this moral lesson of "La Haute Route," or the highroad of toleration. But it is not of a nature to allure many or gather laurels for the authors.

THE DRAMA IN AMERICA.

"The Backslapper"—"The Four-Flusher"—"Tell Me More"—"Mercenary Mary."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

"The Backslapper."

NEW YORK, April 18.—Bob Alden, the "backslapper," is the central figure of a three-act comedy by Paul Dickey and Mann Page which has scored a success at the Hudson Theatre. He is the hail-fellow-well-met sort of man, a bounder of a recognisable type, with a sunny smile and a jovial word for everyone except his wife. The scenes are laid in a small town in the Middle West, where life is an uninteresting affair, according to the playwrights and novelists. In the first act Alden succeeds in persuading Beth Lane that she loves him well enough to marry him, thus outwitting his rival, John Trainor, a sedate and serious person. In the second act, Bob and Beth having been married a year, the mask is off, and we see the popular Bob as an irrascible and jealous tyrant in his home. Moreover, he has started an affair with Mrs. Kennedy, a prize bathing beauty, who lives next door and is "beautiful but dumb." Alden has embarked on what promises at first to be a highly successful political career, but his Nemesis overtakes him on the eve of his nomination for a high office. His wife has come to see that her backslapping husband is of a not uncommon type—a man with very pleasing manners but no principles whatsoever. Then there are hints of an

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impending divorce and an exposure of Bob's amorous intrigue with the lady next door. So the nomination is off, and Beth turns to the reliable John Trainor, while Bob, unchastened by the exposure, departs from his home town to continue his backslapping elsewhere. The character of Bob Alden has been cleverly drawn, and the part is exceptionally well acted by Harry C. Browne. The rest of the cast has been well chosen, other important characters being faithfully represented by Leila Frost, Roger Pryor, Mary Fowler, Charles Trowbridge, Malcolm Duncan, and Lee Patrick.

"The Four-Flusher."

This three-act comedy, by Cæsar Dunn, is the current attraction at the Apollo Theatre. According to the programme, it "radiates the hustling spirit of American youth," and it appears that in this instance, at any rate, hustling and "four-flushing," which is merely another name for bluffing, go together. The comedy deals with the trials and tribulations of a shoe salesman in a country store named Andy Whittaker, who is poor in pocket but rich in ready wit and resourcefulness. Andy has a wealthy uncle named Ira, who comes to visit his nephew and tells him that he has willed all his money to him. Uncle Ira is taken ill, and Andy proceeds to squander his promised inheritance, but the sick man recovers and promptly changes his will. So, to use a colloquialism, Andy "gets left," and has a double disappointment, for he loses his chance to marry an heiress. However, he invents a shoe arch and in the end makes a fortune. With Russell Mack, Spencer Charters, Sue MacManamy, John Daly Murphy, and Edward Poynter in the principal rôles, the play is well acted and proves highly entertaining.

"Tell Me More."

At the Gaiety Theatre this musical comedy in two acts by the authors of "Lady Be Good" is provided with exceptionally tuneful music by George Gershwin that will make it widely popular. The best numbers are "Tell Me More," "Kickin' the Clouds Away," and "My Fair Lady," these being received by the first-night audience with the utmost enthusiasm. Then there are two clever comedians, Andrew Tombes and Lou Holtz, who enliven the performance with many merry moments. The chorus, too, is comely and expert in all the acrobatic movements that audiences expect in modern stage dancing, while three "speciality" dancers, Dorothy Wilson, Mary Jane, and Vivian Glenn, evoke tumultuous applause by their speed and agility. Others who contribute to the success of this bright and pleasing offering are Phyllis Cleveland, Emma Haig, and Esther Howard. The plot concerns a young woman of good family who is madly in love with a young man of equally good family, but who keeps him in distress by pretending to be a shop girl until the performance is nearly over. Fred Thompson and William K. Wells wrote the book, the lyrics being contributed by B. G. De Sylva and Ira Gershwin. The producer is Al Aarons.

"Mercenary Mary."

"What a Wife," a farce written by Emil Nyitray and Herbert Hall Winslow, which had a local run a season or two ago, has come back to us as a musical play under the above title. The book is by Isabel Leighton and William B. Friedlander; the music and lyrics by Mr. Friedlander and Con Conrad. "Mercenary Mary" is a lively offering with the song hit "Honey, I'm in Love" to set the audience humming, and plenty of fun besides. Allen Kearns, Madeleine Fairbanks, Louis Simon, Winnie Baldwin, Nellie Breen, and Jere Delaney are conspicuously successful in this merry mixture of fun and music. Produced by L. Lawrence Weber at the Longacre Theatre, the piece has scored a distinct success.

LONDON VARIETY THEATRES.

THE COLISEUM.

There have been seasons when the Diaghileff Ballet has fallen below its high reputation. For some time, however, the effort to regain perfection has been unceasing, and now we are witnessing an artistic triumph almost as complete aswhen Massine and Lopokova headed the company on its first visit to the Coliseum. The improvement is all the more remarkable in that the opening performances this week were not new ballets specially composed to suit the new dancers, but old favourites in which they had to challenge comparison with our memories of their forerunners. In "Carnaval," for instance, we were bound to miss Cecchetti as the doddering old philanderer; and though our delight was unbounded at finding Idzikowsky back again in the part of Harlequin, this was only another reminder that Lopokova, now replaced by Vera Nemtchinova, was the perfect Columbine. Nevertheless, though the present performance cannot compare with the other in humour, it is richer in romance. Anton Dolin alone would effect this. He is the long-haired poet in pink plush who loves Chiarina: as she is Lubov Tchernicheva, here is a perfect pair.

Owing to the temporary disability of Leon Woizikovsky, "The House Party" has been postponed and "Aurora's Wedding" substituted. This is Dolin's glory. He now appears not as the prince, but as the Blue Bird, and consequently revels in an exquisite *pas seul*. The change also benefits Nemtchinova, who, as the princess, is supplied in the *pas de deux* with a partner intent on supporting her instead of revealing his own graces. There can be no doubt but that "Aurora's Wedding" is the veritable ending of a fairy tale—so fresh, so magnificent, so overpoweringly wonderful is the sense of romance it arouses.

To eke out the rest of a programme on a ballet night is the test of a performer. All the more credit, therefore, is due to clever Ada Reeve, who appeared between "Carnaval" and "Aurora's Wedding," and met with the heartiest of receptions. The Fayre Four played, danced, and sang entrancingly, like four little maids from school, and Ethel Hook filled the house with the melody of her deep voice. The Nathano Brothers' skating, De Biere's mysteries, and Leo Bill's ventriloquism all helped to maintain the prestige of variety against the tremendous rivalry of Diaghileff. And the Beneditti Brothers' clowning amused everyone—except the black cat who crossed the stage in the middle of their performance without giving them as much as a look or a sniff.

THE ALHAMBRA.

Since a reminder of the pantomime season is cooling in a heat wave, Lily Long timed her return to London very happily this week. But she is no longer the ugly sister or baroness that we saw at Drury Lane. Her style, instead of being grotesque, is pleasantly fantastic. In a mauve frock, dainty coiffure, and natural "make-up," she has charm as well as the natural gaiety that has always attracted us. This makes her humour all the more piquant when she sings "I'm Not Like Gladys Cooper." Changing into a white woollen dress, she describes the difficulties she has to "get off," and then in a jolly frock of bright colours she expresses the determination of a "skinny Lizzie" to get married. Her boisterous, frank voice, with its broad Lancashire accent, has a taking sound—and nobody misses a word.

Three notable items remain from last week. One, of course, is Jack Hylton's Band, which has added to its repertoire "Let It Rain—Let It Pour" and "The Toy Drum Major," the bandsmen transforming themselves into wooden soldiers for the latter. William Burr and Daphne Hope continue gently to satirise the novelette type of romance in their spirited duologue, and Coram exploits the humour of Army life with the aid of the incorrigible Jerry.

Chief of the arrivals comes Talbot O'Farrell, with songs old and new. His first is the tollicking ballad of "Paddy M'Carty's Birthday Party," and his next "I Will Love You More Than Ever When Your Hair Turns Grey." A revival of "Old Fashioned Mother of Mine" is received with fervent joy, and the tale of how a certain married man named King "ainta goina reign no more," also arouses enthusiasm. Some Spanish measures are danced with an air of romance by Rosalita Calzado, a star of "Women and Flowers of Spain," who understands perfectly the art of wielding castanet and shawl. The Zengas, who have been seen as members of the "Midnight Follies," show us "something different in dancing"; Frederic Lake sings some of the most popular classics of the concert platform, and the Four Beunos combine clowning with agility on the springboard.

VICTORIA PALACE.

The exceptionally beautiful playing of the celebrated violinist, De Groot, is one of the outstanding features of the programme here, and his reception on Monday evening was most enthusiastic. He was assisted by a brilliant pianist, Mr. Gibilaro, and a very fine 'cellist, Mr. Samehtini. Another very popular artist is the famous comedian, Wilkie Bard, in "his latest and greatest," those being his soldier song, "March Away," and his Turkish Bath Attendant the audience on Monday was very number. As is always the case, loth to part with Wilkie, and in the end he appeared before the curtain and caused further great amusement with an exceedingly funny recitation. A very charming singing and dancing act—it is described, as a matter of fact, as a terpsichorean review—is contributed by the St. Vincent Sisters. Their songs include "While Away a Little While With Me" and "Everybody's Dancing Now," and their many dances, for each of which they change their costumes, are all very pretty and all very clever. Miss Blanche Tomlin, the musical comedy soprano, gives great pleasure with items from her repertoire. Her songs on Monday included "Maybe You'll Forget Me," "Mr. Bear," "Twickenham Ferry," and a "Geisha" song.

Leslie Strange quickly proves himself an expert at character burlesque, his impersonations of an old man, Julian Rose, and a navvy, singing "She's Mine, All Mine," being extraordinarily good. His make-up, later, as Lloyd George, was really wonderful and fairly "brought down the house." Les Staduim, as dental gymnasts, provide what must surely be one of the finest turns of its kind that has ever been seen; Cinzano amuses and thrills as the "juggler on the wheel," and the Palace Girls, in three dances, seem even more delightful than ever.

THE METROPOLITAN.

A new edition of that diverting production "Unemployed" holds the boards at the Edgware Road house this week. The opening scene—a very animated and well-staged episode—takes place on board the troopship "Victory," which is bearing back to old England the lads who had "done their bit" on the other side of the water. A lively lot they are too; but even more so when they are later stationed at Ripon Camp—their ebullient spirits eventually landing them into the Orderly Room—where their combined efforts to "swing the lead" on the stern and unbending Sergeant are productive of any amount of genuine fun. This is also the case in the scene outside the Labour Exchange after demobilisation—where, unfortunately, most of the characters in the piece eventually find themselves, with the identical Sergeant of the Orderly Room as the policeman on duty outside. The election of Blobbs—the principal comedian—to the office of Mayor and his official reception bring to a close this excellent show.

Mr. Fred Moore as Blobbs is a comedian of original methods and rare resource—in addition to which he is a siffleur and vocalist of excellent quality—one item in which he burlesques solus a "harmony four" and gives voice to "Hail, Shining Morn," in soprano, tenor—with a crack—baritone, and bass being clever and amusing. Another scene in which Blobbs has an attack of hiccoughing and yawning, which were highly contagious in their effect on his companions on the stage, is also screamingly funny. Messrs. Leslie Sears, Austin Ambrose, Bob Ridley, George E. Beck, Owen Stirling, and Harvey West are also prominently employed; whilst Misses Betty Yorke, Ethel Gray, and Ray Roome are all that could be desired. The eight chic and dainty Pompey Girls dance themselves into great favour during the course of the piece, which is finely staged and dressed.

SHEPHERD'S BUSH EMPIRE.

One of the most interesting and artistic items in this week's programme at the Shepherd's Bush Empire is provided by Miss Victoria Carmen, the handsome singer of excellent numbers. After each song her "shadow" appears—a diminutive edition of herself who pirouettes most daintily. An artistic setting and some dazzling mirror effects in a jolly number "All the Nice Girls are in the Ballroom," are further features of Miss Carmen's item, which is greatly appreciated. The Juggling Demons are two adept club-jugglers, who perform much thrilling work in Mephistophelian attire, with accompanying music from Gounod's "Faust."

Mr. Jack Edge is responsible for a great deal of laughter. He comes on and chatters away gaily for a good quarter of an hour on such homely topics as marriage, ancient history, and popular seaside resorts, airing views which are as original as they are humorous. Jack then breaks into song, "The Other Department, Please!" being the number chosen, and so brightly is it put across that it is not surprising to find an "encore" demanded and conceded in the shape of "My Wife's Face." Some beautiful terpsichorean work is supplied by Zelda and Freda Jensen, the important orchestral accompaniments being brilliantly rendered by Mr. John Russell's orchestra, whilst Tom Payne and Vera Hilliad present an entertaining burlesque item which introduces many pleasant memories of celebrated turns of the past.

The music hall holds few combinations as ingenious as that seen in the item provided by Mr. Tex McLeod. Spinning yarns and ropes in unison Tex gets well away with it, both for the quality of his handiwork and the topical sparkle of his patter. No less an asset is his quiet, dry style. Another undoubted stellar attraction is Mr. Harry Weldon, who is in splendid form and scoring laughs all along the line, whilst the programme is brought to an impressive conclusion by The Flemings in their artistic alabaster posing act.

LONDON, SHOREDITCH.

Madge Bilton and Max give a very bright and entertaining non-stop sketch of singing and repartee. The lesson in racing is most laughable, and the inconsequent chatter accompanying it is always in keeping with the subject and scintillating with wit and sarcasm. "Why, Dearie, He's in Love With You," is a pretty number sung as a duet by the attractive Madge and the strenuous Max, and the turn was much applauded. Jean Andrews, the golden-voiced soprano, appears in a number of guises, principally as a male impersonator. Her songs "That's Why I Come Home Early in the Morning," and "That Haunting Melody" are good, but "In that Wonderful Garden of Love" is perhaps her best selection, and shows off her clear bird-like notes and the rich tones of her voice to perfection. She met with a very favourable welcome. Will Lacey is a particularly smart and finished master of the unicycle, and he does his tricks with an ease and dexterity that is nothing short of marvellous. A Spanish dance with a tambourine, fiddling, and waltzing are among his amazing stunts whilst careering round on his single wheel. Dave Godfrey puts in some good work as a conjuror with an assistant Dora and a youthful confederate, both very smart in their different ways.

Jack Volta's Can-u-Lifter Lady, who can increase her weight at will from normal to 40 stone causes much merriment. Jack Martini gives clever imitations and Ted Saunders is a capital mimic, and gives some life-like impersonations of popular turns. The Ten Loonies in their crazy musical act are extremely good. Keith and Netalle in cameo cabaret, and Al Goddard, comedian, complete.

"BLAZES"

With but a short run in the provinces the Old Oak Productions presented on Monday, May 4, at the Royal, Stratford, for the first time in the Metropolis, this "sure fire revue," and it proved to be a very apt description. It is in "14 blazes," and some of them are distinctly good. This particularly applies to an "Eastern Spectacle," in which Miss Ruby Prince renders "Egyptian Moon" in a wonderful setting, and the "Blazes" Girls dance delightfully, with an attractive escort in Messrs. Keogh and Craig. Messrs. Joe and Jack Walsh, the well-known comedians, lead the fun throughout in fine style, Jack's drolleries as Swifty, the fireman, starting the laughter in a fire station scene, following a picturesque prologue led by Miss Millie Jillson, assisted by a capable chorus. Miss Jillson uses her voice to the best effect, and she was rapturously greeted. She also joined Miss Ruby Prince in an English love story scena, "My Lady of Quality," in which Miss Cynthia Reece proved a talented harpist. Mr. Geo. Ball, in this "blaze," appeared with Mr. Geo. Ball as "The Dreamers." Miss Reece also had a "tabs" to herself, and was warmly recalled for her playing of the instrument. Miss Doris Lynn also presented an attractive number, entitled "The Discovery," which pleased immensely. A number which evoked a storm of applause was "A Few Steps," by Miss Jillson and chorus. The Bros. Walsh appeared alone in a humorous episode, "Why Am I Sad?" and as an introduction to the final ensemble appeared as leaders of a carnival, in which they proved most amusing entertainers on different musical instruments. They had also a good song as interpreted by different nationals, and bring the show to a close in a gay carnival scene

"THE ESKIMO."

This film, shown by the Unity Film Company at the Palace Theatre, is a magnificent panorama of Arctic scenery, the location of which, we are assured, was the farthest Northern point of Alaska, in the Arctic Ocean, the filming of which took eight months and involved a travel of some nine thousand miles. The picture shows Alaska in its winter and summer aspects, with Polar bears and herds of reindeer in frequent evidence, and it is claimed to be the first picture with real film actors ever actually made on the spot. The story is interesting and unusual, in that the characters represented are of Eskimo nationality, the principal male rôle being that of an Eskimo chief, who travels over half a continent in search of his faithless betrothed—a half-caste Russian-Eskimo girl, who is a veritable "vamp." The Valley of Ten Thousand Smokes—so called because it is a cauldron of boiling mud, sulphur, and hot springs, some thousand square miles in extent—is a great feature of the production, greatly enhanced by the tinting in natural colours by an effective process. The acting is good, as is the production as a whole.

"RACK AND RUIN"

At Hammersmith Palace.

The Hammersmith patrons are this week being treated to that excellent comedy revue "Rack and Ruin." It is a merry concoction, comedy cameos, dancing interludes, and vocal snippets following each other in swift succession. In all the comic portions a very versatile comedian, Mr. Stan. Annison, stands very much in the forefront. He represents one of those gloriously hilarious failures in everything he undertakes, whether as a would-be fierce cowboy, desperate bandit, bold A.B., or expert piano-tuner. When his companion reminds him of his failure — gently or otherwise (usually otherwise) he pathetically mentions that he is "only a working lad." Capitally aiding and abetting Mr. Annison as a "feed" is Mr. George Clayton, whilst others who distinguish themselves on the masculine side are Mr. Gilbert Haley, who successfully sustains the chief singing rôle, particularly in that melodious number "After the Storm," and Mr. A. W. Cottrell, who has several neat little character studies to his credit. On the distaff side the same all-round excellence is to be observed. There are at least two ladies with capital voices, Miss Evelyn Major, who sings the opening number "Put Away a Little Ray of Sunshine," and enacts the important feminine rôle, and Miss Gertie Mayne, who sings several songs, including "I'm Jealous," and that big winner "San Francisco." Other attractions include Betty and Billy Clarke, a real dancing duo; a strongly vocal chorus, the Ten Cheery Girls, and that popular trio Wright, Conelly, and Mac, whose excellent singing item is interpolated midway An added pleasure this week is the presence of the well-known comedian, Mr. S. W. Wyndham, whose chorus song "Won't Go," is taken up with great gusto by the audience.

TOURING CONTRACT.

The proceedings at the conference between representatives of the Provincial Entertainments Proprietors' and Managers' Association and those of the Entertainment Federal Council, held at the Euston Hotel, on April 16, were the subject of discussion at a well-attended meeting of the P.E.P.M.A. held on Friday, May 1, at the Midland Hotel, Manchester.

Mr. Percy B. Broadhead, who presided, said that the conference was the last event in a long and troubled period, and, so far as their Association was concerned, earnest effort to attain a just and friendly settlement by conciliation and arbitration. The whole trouble might have been amicably and fairly dealt with at a much earlier period if a suggestion he had made at a general conference of managers early last year, that an application should be jointly made for a settlement of the question of minimum salaries for members of touring companies by a Government arbitrator had been acted upon. The conference at the Euston Hotel had led to agreement between their Association and the representatives of the federated unions that such a course was certainly desirable, and it was to be hoped that all the managerial associations, as well as the artists' organisations, would join in a request for an award by a Government arbitrator.

After a long and earnest discussion the following resolution, moved by Mr. Jesse Hewitt, of the Palace Theatre, Manchester, seconded by Mr. H. D. Moorhouse, of the Salford Palace, and supported by Mr. Ernest Dottridge, of the Oldham Empire Theatre Co. Ltd., was carried without a dissentient voice or hand against it:—

"That this Association deems it desirable to obtain a Government Award Contract for artists in touring companies, and with this object in view invites representatives of other managerial associations to meet representatives of this Association to discuss this matter, and if agreement is arrived at, to then approach the Actors' Association, the Stage Guild, and the Variety Artistes' Federation, with a view of securing agreement to a form of contract to submit to the Ministry of Labour for adoption.

"It is further resolved that, pending development of the foregoing, the members of this Association be recommended to adopt the clause on the existing contract of the Broadhead Establishments, which reads as follows:—'The travelling manager hereby agrees to pay during this engagement not less than the £2 10s. (two pounds ten shillings) per week minimum salary for artists in the chorus, as per the Actors' Association agreement.'"

Alec Regan.

Writing from Sydney under date of March 31, Alec Regan tells us that he has joined "The Midnight Frolics." It was Alec's intention to return home this month, but he was persuaded to accept a contract for a further twelve months, so that he will have played nearly two and a half years down under by the time he returns. On the 17th of last month Alec and Stafford, with the above show, were due to return to New Zealand for a six months' season.

"MARY, MARY, QUITE CONTRARY"

At Brixton Theatre.

Miss Eva Moore and her West End Company are making a welcome return visit to Brixton this week in St. John Ervine's comedy "Mary, Mary, Quite Contrary." It will be remembered that Miss Moore produced this play for the first time at Brixton last year, and since then it has been enjoying a successful tour of the provinces. The play is delightfully amusing, with plenty of hearty and healthy fun. Miss Moore was excellent as the tantalising Mrs. Westlake, and has a part that suits her admirably. Frank Bertram gave another fine performance as the business manager. Edward Petley played the part of the vicar to perfection, and Evelyn Roberts as the long-suffering lover amused everybody. In other parts Margaret Emden, Hilda Shankland, and Douglas Blandford maintained the high standard set by the principals. Miss Moore was called upon for a speech at the conclusion.

MISS PHYLLIS CORNISH'S DANCING DISPLAY.

One of the best items in the programme submitted by Miss Phyllis Cornish and her pupils at the Hamilton Hall, Forest Hill, recently, was Miss Marjorie Saunders, as Lord Flappershape, in the musical comedy skit, "Well Doing." Miss Saunders, as the dandy, has complete self-possession, and sang, danced, and acted with amazing skill. Miss Doris Stratford, as her fiancé, also did well. The programme included a ballet, "L'Amour de Colombine," and Thackeray's "The Rose and the Ring." Both Miss Saunders and Miss Stratford scored in this, as did Miss Dorothy Tilt and Miss Irene Wolsey, as the two princes. The other parts were not quite so satisfactory. Miss Iris Mitchell mimed and danced quite well as "The Escaped Slave." Mr. Lionel Cornish's wonderful "brigand" dance deserved the encore demanded. An original "Shopping" scena, danced by the Misses M. Searl, H. Chapman, L. Dance, and J. Liversage, was well received, as were the various other scenes and dances. The programme concluded with "The Doll's Revenge" ballet.

An interesting programme was submitted at Miss Irene Shaw's violin recital at the Public Hall, Carshalton, on the 1st inst. The programme also included Miss Winifred Bridges, elocutionist, and Miss Dorothy Stebbing, A.R.C.M., at the piano.

"LARKS"

No more pleasing and joyous show could be desired than Edward Morris' production staged amidst every sign of popular approval on Monday of last week at the Chelsea Palace. Eighteen items figure in "Larks," the majority full of vim and sparkle. Notable is the realistic presentation of a modern night club, with its bright-eyed dancers, full of *joie de vivre*, fox-trotting to the syncopated tunes dispensed by a nigger band. Then comes in swift sequence a picture of the sort of place our kill-joys and Stiggimses would make of it. Here, in particular, G. S. Melvin excelled as a missioner. In addition to its joyous note, a pretty spectacle was furnished in the later "Larks'" items, with sunny Spain as the environment. Aglow with multi-colouring, the national effect was shown in a gorgeous setting, and here were the sensuous music, dancing girls, and the other attractions of old Madrid.

The melodious music added to the success, the composer (Mr. H. Judge Robinson) providing principals and chorus with tuneful and capital concerted numbers.

G. S. Melvin was a big asset to the cast and provided a feast of merriment as chief funmaker. His burlesque as a Scoutmaster, and as one of the Sisters Cake in the Old Music Hall impressions were clever. One of the outstanding artistic features of the revue was his performance as the Toy Drum Major in song and dance, accompanied by the Californian Girls, who appeared from a toy box of soldiers. Jack Boot caused roars of laughter by his comedy, his acting and make-up as the henpecked husband in a sketch, "After the Mayor's Reception," evoked shrieks of laughter. The Chocolate Shop song scena gave opportunity to Miss Margot Tomlins and Mr. Tuan Davies to show what really good vocalists they are. Miss Maudie Francis again emphasised her versatility as an accomplished character artist and dancer. Her newspaper number, "Make a Show," with "Daily Sketch" Girls, is smart. The Twelve Californian Poppies dance with much sprightliness. The dances and ensembles arranged by Miss Kitty Denton were as charming as they were artistic in design. Mr. Harry Norris, who presents this enjoyable show, must be congratulated.

LONDON THEATRES OF VARIETIES, LTD.
Managing Director—MR. CHARLES GULLIVER.

THE PALLADIUM.
CHARLES GULLIVER'S NEW REVUE,
"SKY HIGH"
A de Courville Production.
GEORGE ROBEY, LORNA POUNDS,
NELLIE WALLACE, TOOTS POUNDS,
NATTOVA and MYRIO,
R. CHISHOLM, MARIE BLANCHE.
Two Performances Daily, 2-30 and 8-15.
All Seats Bookable (Gerrard 1004). Box Office 10 to 9-30.

Compánies for week commencing May 25th:

6-30 **HOLBORN EMP.** 9-0
The Super Revue,
"KHAKI"
Featuring—
ERNIE LOTINGA.
Supported by—
ADOLPH LUCK.
FRED JOHNS.
HAROLD WILKINSON
and
KATHLEEN BARBOR.

6-40 **KILBURN EMPIRE** 9-0
A New Revue—
"SAME TO YOU."
Written and Produced by
Norman Lee.
Starring—
GEORGE JACKLEY.
DAISY TAYLOR.
JACKSON'S ENGLISH
DANCERS.
ALF. THOMAS.

6-15 **LEWISHAM HIP.** 8-40
Six Bros. Luck Present—
"FORBIDDEN FRUIT."
Including—
EDGAR COOKE.
VIRGINIA DAVIS.
MABELLE THORNE.

6-40 **CAMBERWELL PL.** 9-0
The Latest Laughter Revue,
"RATTLES."
Including—
IDA CRISPI.
PIP POWELL.
ERNIE WILSON.
and
REG. WENTWORTH.

6-40 **GRAND, Clapham J.** 9-0
Vivian Palmer Presents
The
"WHIRLWIND."
1925 Edition.
HARRY BARRETT.
DE VERE & WELBO.

6-40 **HAMMERSMITH PL.** 9-0
Clara Coverdale Presents—
"10 TO 1 ON."
The Great Sporting Revue,
Starring—
JIMMY JAMES.

6-40 **ILFORD HIPPO.** 9-0
Maurice Productions
Present—
"A WEEK IN A NIGHT"
Featuring—
SAM MAYO.

6-40 **SHOREDITCH OLY.** 9-0
Western Productions Present—
"PLEDGES."
An Irish Jewish Musical
Comedy Revue,
Starring—
BARNEY LANDO.

6-30 **CROYDON EMPIRE** 8-45
Joe Morrison Presents—
"JAZZ LAND."
The Revue of All Talents.
CHARLIE WOOD.
MAISIE TERRISS.
JOE MORRISON'S BAND.
JOHNSON CLARK.

6-40 **ISLINGTON EMPIRE** 9-0
The Great Comedy Revue,
"RACK AND RUIN"
Including—
STAN ANNISON.
GEO. CLAYTON.
WRIGHT, CONELLY & MAC.

6-40 **POPLAR HIPPO.** 9-0
The East London Players
(Direction, Dorothy Mullord)
Present—
"SWEENEY TODD."

6-40 **WILLESDEN HIP.** 9-0
The West London Players
(Direction, Dorothy Mullord)
Present—
"THE SHEIK OF ARABY."

6-40 **ROTHERHITHE HIP.** 9-0
The South London Players
(Direction, Dorothy Mullord)
Present—
"THE SAILOR'S WEDDING."

6-40 **COLLINS'S** 9-0
The North London Players
(Direction, Dorothy Mullord)
Present—
"MODERN MORALITY."

THE VARIETY WORLD.

Vaudeville Golfers—Dave Carter Cup—Handicap Revision—Forget-Me-Not Day.

Dave Carter Golf Cup.

There was keen competition at Sudbury last week for the cup put up by the Vaudeville Golfing Society's genial captain, Mr. Dave Carter. Taking all conditions into consideration, the London winner, Mr. George Sanford, had a very useful score of "all square" against bogey. The next nearest was Mr. Bobbie Hind with "3 down"; Mr. Horace Sheldon put in a card of "five down," and Mr Billy Bleach and Mr. P. G. Clark each returned scores of "6 down." Others who competed were Mr. Billy Merson, Mr. L. Sosini, Mr. Jack Henschel, Mr. Harry Thurston, and two old enthusiasts who put in a welcome reappearance after a lengthy absence—namely, Mr. George Swift and Mr. Jack Humphreys.

Competition was also fairly keen in the provinces, four cards being considered worthy of transmission to London. The best of these emanated from Mr. Jim Rickaby, and was "one down." Mr. Wilbur Lenton sent in a "3 down," and cards were also received from Mr. Bert Coote and Mr. Leonard M. Barry.

Mr. George Sanford and Mr. J. W. Rickaby meet in the final on a date to be mutually arranged.

General Handicap Revision.

A special emergency meeting of the Handicapping Committee followed the competition at Sudbury. At this meeting it was decided to raise the handicaps of all the members of the V.G.S. by "two" in accordance with the prevailing practice of most clubs. The only exceptions to this general increase are to be found in the "24" men, who still retain that handicap on the ground that they cannot go any higher, and four members who find themselves reduced on account of recent form. These are Mr. Billy Bleach, reduced from 24 to 18; Mr. James Foreman, reduced from 16 to 15; Mr. Jack Henschel, reduced from 13 to 12; and Mr. George Lee, reduced from 16 to 14.

Golfing Futures.

Next week will be a quiet one before the holidays, but on Thursday, June 4, there should be a big gathering at Coombe Hill to decide who shall be eligible to compete in the "knock-out" competition for the Gillespie Challenge Trophy The latest recruit to the Vaudeville Golfing Society is Mr. Vic Royal.

"Forget-Me-Not" Day.

The Commissioner of Police has granted the Music Hall Ladies' Guild permission to make their annual "Forget-Me-Not" Day collection on Wednesday, June 17. The Committee would be very pleased to hear from members of the profession who would be willing to help them on the day. When it is understood that this collection is organised for the purpose of helping the orphan children, the sick and needy of the Variety profession, the Committee feel sure that every member of the profession who can, will willingly volunteer his or her services for such a deserving cause. All inquiries should be made to the offices of the Guild, Rooms 35-36, 18, Charing Cross Road, W.C. 2.

Variety Artistes' Federation.

Members of the V.A.F. are requested to note that fourteen death levies are now due on the 1925 book. Red stamps, 20.

"Headlights."

Harry Day's latest revue, "Headlights," comes to town on Monday next at the Finsbury Park Empire.

Foster and Needham.

Frank Foster and Robert Needham scored a great success last week with their new act at the Kilburn Empire. They are both operatic singers—Mr. Foster a tenor and Mr. Needham a baritone; and the act, which is a blend of harmony and humour of a really high standard, merits a good position in any bill. On the occasion of the try-out the artists were obliged to respond to three calls, and still the audience evidenced that "Oliver Twist" feeling. The act was immediately booked by the I.V.T.A. for a South African tour, with London dates to follow on their return. They sail on June 12, and open at Cape Town on the 29th.

New Zealand Cousins.

These two performers are cousins from Timaru in New Zealand. They started together as boys in "straight" vocal parts in New Zealand, and then separated to fulfil single engagements. Frank came to England, and was introduced by Madame Melba to the Covent Garden Opera Syndicate, by whom he was engaged as principal tenor for 'Parsifal.' Afterwards he joined the Carl Rosa Opera Company, appeared frequently at the Queen's Hall "proms." and in musical comedy. Meanwhile Robert had been touring Australia with the Royal Comic Opera Company as leading baritone, afterwards coming to England to join "The Merry Widow" Company at Daly's. He subsequently toured with a number of musical comedy shows. The two met again by accident at King's Cross Station last Christmas, and thereupon decided to run the present show. Judged by the recent try-out, their decision seems to have been a wise one

Gladys Carleton.

Opening in a new production a few weeks ago in the provinces, Gladys Carleton is appearing in town this week at the Islington Empire. Playing the principal rôle, Miss Carleton is given the oportunity of displaying her versatile gifts, and it is not surprising to hear that offers have been made by other managements, including an important provincial pantomime offer.

Albert Darnley, Junr.

For many months past Albert Darnley, Junr., has been playing juvenile lead in Jazon and Montgomery's successful revue, "On the Panel," which commenced a season in town at the Metropolitan last week, and is this week the attraction at Brixton.

Jennie Gregson.

After a long season in revue, that popular comedienne, Jennie Gregson, is now appearing in musical comedy, and is playing the leading rôle in "The Dairymaids," which is the attraction this week at the Stratford Empire after a brief provincial tour on the Moss circuit. After playing at Bristol next week, this popular show commences a once-nightly season on the L.T.V. circuit for seven weeks.

Dick Henderson.

Writing from Los Angeles on the 25th ulto., Dick Henderson tells us that he is still having an enjoyable time. Dick says, "I'm really doing very big indeed. They wanted me to stay another season, but I return in August to open in town for Sir Oswald Stoll. I only came for thirty weeks, and that is already past, and I conclude at

the Palace, Broadway, on July 20. I met Charlie Chaplin and his brother Syd, and they gave us a good time. The enclosed picture was taken at San Diego, California. The shawl is valued at 10,000 dollars, and was lent to me by Chief of The Elks, after entertaining them. Also met Georgie Harris, who is doing big things over here on the films."

John Lester.

We have been informed by Harry Lester that we may expect John Lester back from America in a couple of weeks. At the end of the present tour, Harry and Burton intend to enjoy a well-earned vacation, and later prepare for their next offering, which is due about the end of September.

Stan Kavanagh.

Writing from Denver, Col. Stan Kavanagh, the Australian juggler, tells us that his act is still proving a big success on the Orpheum circuit. Over here we remember Stan as the silent humorist.

Bunny Doyle.

Now playing the chief comedy rôle in "The Love Doctor," Bunny Doyle proves a mirthful contributor to this show, which paid a brief visit to town at the Chelsea Palace recently. Bunny is certainly a fine burlesque character comedian, and gains big laughs throughout the show, which is now playing to excellent business on the Controlling tour.

International Artists' Congress.

In consequence of the great influx of European acts into Russia during the past few months an International Artists' Congress has been convened by the Art Workers' Union of Moscow, which is due to be held this week-end. From information which has been conveyed to us, the Congress has been called for the purpose of regulating the importation of foreign acts into Russia. Furthermore, there are signs that the Soviet Government intend opening a number of circuses and theatres in addition to those already existing in Leningrad and Moscow.

Certain European and American agents have been appointed with a view of supplying these places of entertainment with appropriate attractions. It may be mentioned that all salaries are being paid at present in American dollars, and according to accounts received by the V.A.F. from their members now working in Russia, the hotel accommodation provided is of the best.

V.A.F. Company at Warrington.

If the venture of the Variety Artistes' Federation at Warrington, where the Federation provides the bill, is any criterion, success is assured.

The Eight Welsh Miners scored a big success with their delightful numbers. Bruce Green, an old Warrington favourite, enhanced his reputation as one of the most popular of dames. Andy and Irving did well in their comedy tumbling act, whilst Victor Kelly and Lady are rare eccentrics and tumblers. Fine cycling feats are accomplished by the Westwoods, and speciality artists of rare distinction are Henry and Edgar Martell. Loch and Lomond, in Scottish characteristic scenes, are excellent. The dancing of the Rodney Hudson Six V.A.F. Girls was much admired.

Tubby Turner.

Opening in town last week at the Metropolitan as principal comedian in "On the Panel," Tubby Turner, the popular Lancashire comedian, proves just as popular with Londo naudiences as he has done in the provinces with this show for many months past.

Ken Douglas.

After a six months' run as comedian with "Cabaret Calling," Ken Douglas concludes his engagement with that production tonight, and after a short holiday commences rehearsals for "Gadgets," in which he opens at the Empire, Cardiff, on June 8.

Jean Andrews.

After an absence of fourteen months in South Africa, during which period she appeared in three productions and pantomime, Jean Andrews, the golden-voiced soprano, made a welcome reappearance in town on Monday at the Shoreditch Empire. In better voice than ever, Miss Andrews gave three excellent numbers, and fully deserved the hearty reception which followed. Next week this delightful vocalist resumes the Stoll tour at Shepherd's Bush.

"Helter Skelter."

Walter Bentley has named his new production, which goes out in August, "Helter Skelter," and we understand he has some important artists engaged. This new show is fully booked with Moss Empires, the controlling company, and the L.T.V. Mr. Bentley's production "Odds On" had a record run of five years and three months, and "The Barnstormers," which is still on the road, has had a run of two years and four months, and is still making a big success.

"Everyday Life."

This is the title of a new revue, written by Harry Shiels, to be produced in October, and which will feature May Sherrard and himself, supported by a strong cast, including Nora Harrington, Miller and Phlora, Leo Sax, Florence Adams, the Savana Ladies' Orchestra, and Greta Harrington's Famous Frolics.

Harry Shiels.

Harry Shiels has been tipping winners at the Kennington this week, where he has been playing his "Derby Sweep" sketch, supported by Nora Harrington, and he has also been busy with preparations for the new revue, "Everyday Life." Harry has done quite a lot of writing lately, including the show "Short Stories" for Will Jackson, a scene for Francis Laidler for the "Runabout," a new act for the McNaughtons, and also some film scenarios.

Iris and Phyllis.

These talented juvenile entertainers finished a most successful thirteen weeks' tour of South Africa at the Tivoli, Cape Town, on Friday, May 8, and the following day sailed by s.s. Medic for Australia to fulfil engagements booked by the I.V.T.A., Ltd. At all the places visited by Iris and Phyllis during their South African tour, their versatile act won hearty applause, and at Johannesburg, where they played four weeks, they were great favourites.

Athas and Collins.

Athas and Collins are at present playing first-class cinemas. Albert has dispensed with his black-and-white-striped trousers and is now working in a lounge suit. He gets a laugh in every line of their latest skit. Miss Collins, always beautifully gowned, shows all the cleverness of the real artists. They are at the Coronation, Manor Park.

Phil Rallis Trio.

At the Empire, New Cross, this week Phil Rallis has been doing particularly well with his act, "How to Get Sober," and we hear he has had offers for this for revue.

Judging by the applause Ella Shields receives after her great handling of Horatio Nicholls' "The Toy Drum Major," we are confident this number will develop into another standard song in Miss Shields' repertoire.

The Lawrence Wright Music Co. have received the following wire from Bristol: "'Shanghai' an instantaneous success; scenery, costume, and production beautiful.—Best wishes, Fred Barnes."

"A WOMAN GLOBE TROTTER."

Mrs. Winifred Knowles.

Mrs. Winifred Knowles, wife of the late R. G. Knowles, the famous comedian and lecturer, who died on January 1, 1919, has described to an "Era" representative how she has occupied herself since her husband's death.

"When my husband died," she said, "I thought I had lost everything, until I realised that despite my appalling loss I still had a mission to fulfil. At any rate, I had health, strength and energy, and these had to be applied to some useful purpose.

"During "R.G.'s" lifetime both of us had been ardent collectors of curios and objects d'art, and when he died I decided to utilise my knowledge of antiques, embroideries, and what-not, to commercial advantage.

"I toured the world, not once but several times, in search of treasure trove for connoisseur clients of mine, and my knowledge of Chinese embroideries, particularly, stood one in good stead.

"On these journeys I always travelled alone and I have never had any reason to fear. Most women, I suppose, are too much bound by timidity and convention. They are always obsessed with the idea that because they *are* women, it is a hazardous business to travel alone. My experience is to the contrary."

Mrs. Knowles lives mostly in Paris, where she has established extensive showrooms. She has just returned from a long trip, and goes back to Paris on Saturday.

ROYAL ARTILLERY THEATRE, WOOLWICH.

The officers of the Royal Artillery Garrison at Woolwich continued their old-time connection with the Woolwich Theatre of that name by presenting all this week "The Dust of Egypt," the farcical fantasy in four acts, by Alan Campbell.

This play was originally produced at Wyndham's in 1912, and as it has not been seen in London lately, the plot may bear the briefest repetition. Dan Smith, just home from Egypt, leaves with his friend, Geoffrey Lascelles, the mummy of Amenset, daughter of a Pharoah. An accident occurs, and the mummy falls to the floor. Immediately there comes upon Geoffrey a vision, in which the 3000-years-old mummy comes to life. As may be imagined, her experiences in England are of a wonderful kind, sometimes terrifying, sometimes laughable; she all the while clinging to Geoffrey—"her lord,"—although he reiterates his betrothal to another girl. In the end, a magic phial, given to her by Ani, the wise man, is called into play. Its effect stimulates Geoffrey to take a passionate kiss, when the second property possessed by the magic phial at once operates, depriving her of life and restoring the mummy to her ancient dust.

As Geoffrey Lascelles and Dan Smith, Captain R. B. Peters and Mr. J. M. Kirkman did exceedingly well, the sincerity of their playing making conviction always easy. The characters in the vision—Mrs. F. L. McNaughton as Amenset, Mr R. J. Sims as Ani, and Mr. J. R. C. Christopher as the Counsellor—were exceptionally well taken. Two especially popular figures were Mr. A. V. Bird as General Manning (Geoffrey's uncle) and Mr. R. D. Nightingale as Michael Simpson, a friend of the family.

In this play, produced by Mr. Fewlass Llewellyn and Mr. Cecil Calvert, some thirteen officers and five ladies took part, and all alike are to be congratulated on a thoroughly splendid performance.

A one-act curtain-raiser, "The Drums of Oude," by Austin Strong, contained many dramatic moments.

L.T.V. Experiment.

The London Theatre of Varieties, "The Era" learns, are to conduct a two months' experiment. Commencing on June 1 they will begin at nine of their halls a theatrical season, which will extend to the end of July. Once nightly theatrical productions will be played, instead of twice nightly variety shows. The halls concerned are: Croydon Empire, Clapham Grand, Hammersmith Palace, Kilburn Empire, Ilford Hippodrome, Lewisham Hippodrome, Islington Empire, Shoreditch Olympia, and Camberwell Palace.

Some of the plays to be presented are the following:—"Katinka," "Tons of Money," "Maid of the Mountains," "Mr. Wu," "The Last Waltz," and "The Green Goddess." The halls at Willesden, Rotherhithe, Poplar, and Collins's will remain twice nightly shows and continue to run Dorothy Mullord's repertory of dramas. Holborn Empire will still be a variety house. The experiment at the nine halls is being made, "The Era" understands, because of the operation of the Summer Time Act.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild wish to thank Billy Merson, Esq., for a donation of £35, and Miss Florence Dwyer for collecting 10s. 3d. from "Happy Days" Company.

Morris and Cowley.

Morris and Cowley (Vesta Bros.) left on Thursday, May 14, per s.s. Bendigo, for a long tour in Australia with Sir Benjamin Fuller, booked by Mr. Nat Day.

"THE DEVIL TO PAY"

At Bath.

At the Theatre Royal, Bath, the well-known novelist, Rita (Mrs. R. L. Humphreys), who resides in Bath, is presenting, in connection with Alan H. Leanny and Madge Flynn, her fantastic comedy (written in collaboration with Mr. Robert Whitehouse), "The Devil to Pay."

Don Luis Mendosa ... Noel Dainton
Lady Rachel ..... Nora O'Conor
Hon. Tony Edensor ... Robert Eley
Duchess of Corfe ..... Madge Flynn
Magda ..... Amorel Ainslie
Mrs. Pratten ..... Marie Munro
George, a Constable ... B. S. Watson
Dawson, Footman ... Geoffrey Clark
Lady Gascoigne ..... Irene Darrell
A Jap. Valet ..... Leonard Quantrill
A Page Boy ..... Willie Goodchild
Mrs. Tristram ..... May Saker
Hon. Mrs. Pelliser ..... Elizabeth Druen
Johan Van Dressel ... John Melville

PROLOGUE.

Lucifer ..... Fred Pedgrift
Rhadamanthus ..... Meston Grange
Vestinus ..... Dennis Truan
Minos ..... Alec Broadmead
A British Working Man ..... Brent Thurlow

The play starts with a prologue showing Lucifer presiding over a council of four in a chamber of the infernal regions. Lots are drawn as to which of them shall return to earth to test the marriage ties as they exist to-day. The die falls upon Luis, who in the succeeding three acts poses as Don Luis Mendosa, and gains entry into the circle of the Duchess of Corfe, where we are introduced to a "set" of young and middle-aged people whose speech and morals are of the frankest and most open kind imaginable. Luis has fallen in love with Lady Rachel, the fascinating daughter of the duchess, and they go through a secret marriage. Complications ensue which result in a misunderstanding through the behaviour of the Hon. Tony Edensor and Lady Rachel's friend, Magda, who had had an "affair" with Tony, and has become a victim of drugs. Luis is jealous of an American, Johan Van Dressel, who is really in love with Rachel, and a decent sort. The young wife orders Luis out of the house. Finally, in a short epilogue, a return is made to the infernal regions, and Lucifer hears the story of their mistakes, and suggests that they return to earth and live together until the end. Much of the dialogue is clever and amusing. With careful "trimming" the piece should achieve success.

Noel Dainton conveys a restrained and admirable study of Don Luis. Nora O'Conor's handling of the difficult character of Lady Rachel deserves every praise. Robert Eley's impersonation of the young man about town, Mr. Tony Edensor, was true to life in its vividness, and Amorel Ainslie, as Madga, the girl he wrongs, was equally telling. Madge Flynn had a congenial part in the Duchess. Marie Munro, as Mrs. Pratten, a temporary caretaker, caused amusement. John Melville, as Johan Van Dressel, was excellent, and made much of his scene with Lady Rachel in the third act. Fred Pedgrift, as Lucifer, garbed in shining silver, spoke his lines well. At the close Mrs. Humphreys thanked the audience for their reception of the play, the artists, and the producer, Fred O'Donovan, for his excellent work.

Gerald Osborne.

Concluding his engagement in "Radios," recently, Gerald Osborne completed a five years' run with Harry Day productions, including "Jollities," "Spangles," etc. He is now playing and singing in "Brevities," which had its first town date at the Empire, New Cross, last week.

S. Georges.

Returning from the Continent a few weeks ago, S. Georges, of photo-reproduction fame, has now built a new factory at Richmond which will enable him to execute orders within a few days. From specimens we have seen of his latest work, the results are of a high grade of perfection. For the time being S. Georges will retain his office address at Brixton.

M.H.A.R.A.

The 103rd meeting of the Management Committee of the Music Hall Artistes Railway Association was held on Wednesday, May 13, when the following members were present:—Messrs. George D'Albert (Chairman of Committee), who presided, Henry Bekker, Michael Canning (Vice-Chairman of Committee), Alf. Herald, Chas. Kasrac, Cecil Morley, Monte Bayly (Hon. Treasurer), Bruce Green (Hon. Trustee), Harry Marlow (Hon. Trustee), and C. Douglas Stuart (Secretary). The Secretary read the minutes of the last meeting, which were confirmed. Mr. McCarthy submitted the weekly financial statement, which was passed as read. Three cheques were ordered to be drawn, and the meeting terminated.

Olga and Nita.

At the Kennington last week, Olga and Nita presented their new act in town for the first time. It was received with much favour. Many dates were arranged during the week, with the result that these delightful entertainers are now fully booked until the end of September.

Sybil Wood.

Seen in town at the New Oxford in pantomime at Christmas, Sybil Wood made her reappearance recently at the South London in "Puzzles of 1925," in which she plays one of the principal parts.

"MAGIC HOURS"

Play in Four Acts, by Howard Peacey. Produced at the "Q" Theatre, Kew Bridge, on Monday, April 27.

Captain Wray ..... J. Fisher White
Tom Kimber ..... Milton Rosmer
Harry Fenton... Lawrence Anderson
Chow Kit ..... Ivor Barnard
Ah Meng ..... Julian D'Albie
Barbara ..... Mercia Swinburne
Colonel Buckmaster ..... Reginald Dance
Mr. Joyce ..... Julian D'Albie

Captain Harry Fenton has discovered that seeking employment in England is more arduous than fighting in the trenches. A good Samaritan in Captain Wray turns up and secures for Fenton an appointment on the European staff of a rubber estate in Malaya, and it is here we find him in the opening scene. The manager, Tom Kimber, is an uncouth, cynical savage. Tom Kimber does not disguise his contempt for the methods of this clean young Englishman, and this culminates in a furious quarrel. Kimber orders Fenton to superintend the flogging of some natives, but the young captain points out that the punishment is a direct violation of the law. In the end, Fenton, rather than perform the odious task allotted to him, takes his departure. Harry drifts to Singapore, and, nearly at the end of his resources, he resolutely declines the charity of his friend, Capt. Wray. One night our hero is the victim of nightmare, and his screams bring on the scene the lady occupying the next room, Barbara Buckmaster, and under her influence he is gradually restored to a normal condition. Colonel Buckmaster, brother of his nocturnal visitor, has taken a fancy to the young soldier, and offers him a position on the orange ranch in South California. On the ranch he makes love to the colonel's pretty sister, Barbara. A love scene is brought to a sudden end by the arrival of the Vice-Consul, Mr. Joyce, who charges Harry with the manslaughter of a coolie on the rubber estate. He and his fiancé journey by a cargo boat to Malaya, where explanations and mutual recriminations solve the problem to the complete discomfiture of the overseer, Kimber.

Mr. Peacey's play is well constructed, and there are some admirable situations, but it is somewhat overweighted by the occult element.

Mr. Lawrence Anderson was an ideal young Englishman as Harry Fenton. His tragic scenes with Kimber; his struggles with psychic foes; his love scenes with Barbara, were all splendidly done. Mr. T. Fisher White brought ripe experience to bear on his impersonation of the good-hearted Captain Wray. A cleverly conceived rôle of the brutalised overseer, Tom Kimber, was filled by Mr. Milton Rosmer; his cynicism, fiendish cruelty, and grim humour were freely represented. Mr. Reginald Dance was breezy as Colonel Buckmaster, and Mr. Julian D'Albie did well as a consulate official. Mr. Ivor Barnard played Chow Kit with quiet humour. The only female part, that of Barbara Buckmaster, was played with much charm by Miss Mercia Swinburne. She was singularly successful in the love scene in Act 3. Mr. Leon has mounted the play with scrupulous care, the scenery being especially worthy of mention. Mr. Milton Rosmer acted as producer, and his share in the success of the production is by no means inconsiderable.

Teddy Finch and Leo Fisher.

Last week, at the Stratford Empire, Teddy Finch and Leo Fisher made their initial appearance in town with a novel act, which made an immediate success at this house. Playing this week at Banbury, and at Greenwich next week, Teddy and Leo have been booked for a season in Africa, and are due to sail on June 5.

Nathano Brothers.

Playing their second week at the London Coliseum, the Nathano Brothers are looking forward to their vacation for the months of June and July, which they are spending on the Continent. Steve and Mike have received offers for pantomime next season by a well-known management. Three years ago they appeared in pantomime at the Alhambra, Glasgow, for Wylie-Tate.

W. S. Percy.

Playing the chief comedy rôle in "Katinka" for the past ten months, W. S. Percy concluded his engagement with this show at Finsbury Park recently. Billy intends to take a few weeks' holiday on the Continent, and will commence another tour with this show in July.

Kennedy and Coppin.

After a long absence from town, Jean Kennedy and Sid Coppin returned to town recently to the Empire, Shepherd's Bush, where they were presenting their latest burlesque, "Doormats," which was keenly enjoyed by patrons.

Conn Kenna.

Concluding a long season in town, Conn Kenna and his artner are this week playing the Empire, Sheffield, in which town Conn proved such a popular favourite in pantomime last season at the Theatre Royal. Conn has just signed with Mr. John Hart to appear next season at the Prince's Theatre, Bristol, and in the meantime he may accept an offer for production to open within the next few weeks.

A "C.P." CERT.

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"THE MAID'S TRAGEDY"

Revival at the Scala.

In celebration of the tercentenary of John Fletcher, the Renaissance theatre revived at the Scala on Sunday evening "The Maid's Tragedy," and the performance was repeated on Monday afternoon. The more recent revivals of this fine drama are those by the Mermaid Society at the Royalty on November 5, 1904, by the Play Actors at the Court on October 18, 1908, and by the Phœnix, at the Lyric, Hammersmith, on November 13, 1921.

At the last-mentioned revival Mr. Ion Swinley appeared as Amintor and Mr. Stanley Lathbury as Callianax. They were seen in the same characters at the Scala, Mr. Swinley putting much dramatic force and fervour into his portrayal of the deceived husband of Evadne, while Mr. Lathbury admirably embodied the querulous old lord, who affords the only comic relief to the tragedy. Mr. Baliol Holloway depicted with striking power and effect the feelings of Melantius on learning that his sister has brought dishonour upon the family name; and the excellence of his art was more particularly evident in the scene in which Melantius forces a reluctant confession from the guilty Evadne. This part was played by Miss Edith Evans, who had evidently made a careful study of the character and was able to carry out her conception of it with very successful results. The tragic scene in which she kills the King, his lover, made a great impression. Mr. George Zucio as the libertine monarch also did exceedingly well. Miss Rose Quong, the Anglo-Chinese actress, had no easy task in tackling the lugubrious part of the love-worn Aspatia, who in a sword fight is slain by Amintor, but she succeeded beyond expectation. Mr. Henry C. Hewitt as Lisippus, the King's brother, and Mr. Duncan Yarrow as Diphilus made good use of their opportunities. Miss Marda Vanne proved to be an animated representation of Dula; and other roles were in capable hands.

Mr. Frank Cellier was responsible for the production. In further celebration of the John Fletcher Tercentenary the dramatist's witty comedy, "Rule a Wife and Have a Wife," will be produced by the Renaissance Theatre at the Scala on Sunday evening, June 14, and on Monday afternoon, June 15.

"Rat-a-Tat."

Mr. B. Montague announces that the first revue to be piloted by Montague Productions, Ltd., will be "Rat-a-Tat." The show is due for production early in August.

BANDS AND BANDSMEN.

HERE, THERE, AND EVERYWHERE WITH THE MELODY MERCHANTS.

By HARMONIAC.

Seaside Dance Hits.

Those lilting dance tunes, which, year after year, go to the cheering of the great holiday crowds in the seaside ballrooms must in order to breathe the true holiday atmosphere, be of both the gay and romantic order. A lively one-step or fox-trot sets the ball rolling, and a dreamy valse adds the touch of romance which, after all, should never be absent from the ballroom. It has been said many times that Feldman music "fits the dance," and never has the saying been more justified than is the case this season. "After the Storm"—surely one of the most inspiring fox-trots ever published. "Jealous," with its ear-haunting melody; "Everybody Loves My Baby," ideal as a fox-trot or Blues; "Mississippi Moonlight," which is a worthy successor to "California, Here I Come"; "Ophelia," a great one-step; "Let It Rain," the "hit" which pattered incessantly for months on America; "In a Rendezvous," "Where's My Sweetie Hiding?" and a score of others go to the making of a really stunning batch of summer dance winners. There should be few dull moments for the holiday dancers this year!

A Great Band.

Vincent Lopez and his famous Band from the land of the Stars and Stripes have only been in England a comparatively short time, but sufficiently long to prove that they are absolute masters of modern syncopation. One of their most delightful numbers is the popular Feldman valse, "In Shadowland." Vincent Lopez and his talented colleagues give a truly wonderful rendering of this number, which, by the way, is undoubtedly one of the outstanding valses of the season.

Hits of the Past.

The other day I heard a band rehearsing that grand old favourite, "Alexander's Ragtime Band." This, of course, was one of famous Irving Berlin's first compositions; it was a tune that captured every country, and really marked the beginning of syncopated music. Like so many of the big hits of the past, "Alexander's Ragtime Band" was handled in this country by the House of Feldman. One can't help thinking that the occasional introduction of an old-timer into the present-day dance band repertoire would be a welcome innovation. "Say It While Dancing" for example, although by now considered "old," is still played by the Savoy Bands, who consider it the best dance composition for many years past. This, by the way, is another Feldman publication.

In Birmingham.

The popular Buffalo Orchestra, which plays, under the direction of Messrs. Shenkman and Quitt, at the Palais de Danse, Birmingham, makes regular dance and broadcasting features of all the new Feldman hits, including "Jealous," "Me Neenyah," "Everybody Loves My Baby," "Ophelia," "Where's My Sweetie Hiding?" "Dream Maker of Japan" and "In a Little Rendezvous."

No New Music.

We are not promised any new music at Covent Garden this year, but it will be a fresh experience to many to hear Strauss's "Elektra" and Giordano's "Andre Chenier." Then "Lohengrin" and "The Flying Dutchman" have not been in the bill for years.

Bruno Walter treated us to a really masterful interpretation of Strauss's "Rosenkavalier" with which the season opened, and this inaugural night provided a more than ordinarily brilliant spectacle representative of the London Season at its best.

All seats were sold for the first night, and indeed all but the more expensive seats are already sold for all the German performances. While nearly all the solo singers are foreign, the chorus of 85 and the orchestra of 125 are English.

"Tristan," which was given on the second night, marked the 100th Covent Garden performance of the opera. "Elektra" will be staged with new scenery and dresses. It will be interesting to see if the furore it created in London 15 years ago is repeated. The German tenors—the chief weakness last year—have been greatly reinforced.

British Orchestra's Great Feat.

There was a pleasing sequel the other day to the triumphant scenes at the opening performances of "Der Rosenkavalier" at Covent Garden. When the company assembled for rehearsals Herr Bruno Walter, the conductor, who was early on the scene, mounted the rostrum and delivered a speech of thanks to the all-British orchestra.

On Monday last, Herr Walter received a tremendous ovation. The following morning he returned thanks to the players, who, he said, should have been the recipients of that same applause. "Contented is no word to describe my feelings," he said, "What is content alongside happiness? And I was happy yesterday and I am happy to-day. It is a great joy to me, and when I think of the small number of rehearsals your performance last night was incredible.

"It is true we played the same opera in last year's season, but that recollection would not have made possible last night's achievement. What you did you did in thorough-going English fashion, putting your soul into your performance, and noble people can alone do such things. I give you every expression of thanks."

Herr Walter's £5,000 Offer.

Discussing his reported appointment to the post of musical director of Charlottenberg opera in Berlin at a salary of £5,000, Herr Walter said "I am afraid the news is a little premature. It is true that negotiations have been going on with this newly-founded opera, but at the same time negotiations are going on with the Viennese opera. At the moment I am undecided, although a decision will be made towards the end of this week."

"After all," he said, "I am faced with the problem whether to settle down in one opera house as I did at Munich, or whether to continue like a bird flying from one place to another. As a matter of fact, I think I prefer to settle down with the proviso that I should be allowed little brief spells to go to London and other places to conduct. I do not like freedom altogether. On the other hand, I like to be bound by chains which I can break.

Herr Walter is anything but a typical Teuton in appearance. At first glance his features are much more suggestive of Italian origin, and he is decidedly paler than when he was last in London. In the course of a delightful conversation I had with him the other day, Herr Walter told me that he held a very high opinion of the British as a nation of music lovers. "Not only," he said, "do your people thoroughly appreciate good music, but what is more to the point they understand it and are, for the most part, excellent critics.

He is certainly a superb conductor and his reading of "Die Walkure" is invariably a sheer joy.

An English Canio.

Most music lovers will welcome the re-appearance of that really brilliant English tenor, Mr. Hughes Macklin, with the Carl Rosa Company during their present season at the Lyceum. This accomplished singer scored an unmistakable success as Pinkerton in Butterfly the other night, but as Canio in "Pagliacci" in conjunction with the Nedda of Mme. Beatrice Miranda, he is always magnificent.

The Intoxication of "Syphonic" Music.

"Music is intoxicating, especially syphonic music. I like the drums; they break the silence and make striking contrasts. When the big drum is beaten it seems as if something might happen."

These are two sentences from essays by Bournemouth schoolchildren written on a series of lectures given by Sir Dan Godfrey, conductor of the Municipal Orchestra.

Some of the essays are, of course, unconsciously humorous: others reveal a fine sense of music. Here are further extracts:—

Symphony is music in its dress clothes.

A conductor is a man who beats time in a bar.

The conductor has to show the players when to swell out and when to get soft.

Modern composers' songs are all right, but they do not go right to the soul.

Fox-trots and one-steps are pieces of poor quality composed by insignificant men.

Here's to the death of jazz and the universal appreciation of the old masters.

The orchestra has to go through it at rehearsals.

The 'cello has a romantic touch haunting it.

"What'll I Do?"

One little girl, with a touch of feminine disdain for the mere man, has written: "I am sure every listener to the lectures has learned something to his advantage."

Having heard Sir Dan Godfrey's criticisms of jazz music, they all declare it to be poor stuff that will not last, but they confess that when the orchestra played the foxtrot "What'll I Do" with the idea of showing them the inferior quality of jazz, they all sang it aloud much to the surprise of Sir Dan and went home humming it.

Orchestral Notes.

The "Toronto" Band, under the leadership of Hal. Swain, and Alfredo and his Band, are delighting the audiences at the Princes

(Continued at foot of next column.)

ROUND THE DANCE HALLS.

WHAT IS BEING PLAYED, AND WHERE.

The Palace of Dancing, British Empire Exhibition, Wembley.

Immediately upon entering this magnificent dance hall, one is conscious of "something different." Is it that the luxurious promenade-lounge is in itself larger than many halls? No! Is it that the colour-scheme is so much brighter than those at the usual run of such establishments? No, not quite! Is it, then, the ——? Yes! it is! It's the band—composed entirely of ladies! This is the great novelty here, and Miss Hilda Ward is the presiding genius. A very fine combination it is, too, Miss Ward's playing of the whole saxophone family being a treat to hear. This is the only band of lady performers which has been successfully featured on the music-hall stage, appearances having already been made at the London Coliseum, the Alhambra, the Victoria Palace, etc. It is not at all surprising to learn that Miss Ward and her band have been booked for the leading tours, commencing, after Wembley, with the Stoll. The excellent programme includes the following fox-trots: "After the Storm," "Alabamy Bound," "Copenhagen," "Oh! How I Love My Darling," "Jealous," "Where's My Sweetie Hiding?" "Shanghai," "Toy Drum Major," "I'm Feeling Blue," "Dream-Maker of Japan," "Show Me the Way to Go Home," "Ev'rybody Loves My Baby," "Titina," "Tea for Two," "I Want to be Happy," and "A New Kind of Man." The waltz is much in evidence here, and Miss Ward's "specials" include: "Close in My Arms," "All Alone," "I Love the Moon," and "Loving Lullaby," the last-named being frequently in demand and invariably encored. The call for one-steps is filled chiefly by Miss Ward's own "British Medley," a clever pot-pourri of popular tunes which is, as its name implies, all-British. The lighting and colour effects here are really beautiful, and it seems a great pity that such a fine hall should close with the finish of the Exhibition. The general arrangements are under the personal supervision of Mr. E. Pedley, the manager, who sees that the comfort of his patrons is studied right down to the smallest detail.

Palais De Danse, East Ham.

The coming of the hot weather seems to have had little or no effect upon the popularity of this hall, and upon the occasion of a recent visit, a large and happy crowd of dancers was seen. Victor Vorzanger, with his Broadway Band and Palais Four, continues to delight everybody with his fine playing. Upon the night under notice, a novel feature was presented, Mr. Irving King, composer of "Show Me the Way to Go Home," sang this number, and "Oh! Darling, Do Say Yes," to the great delight of all present. Mr. Vorzanger's own composition, "I'm Always Longing for You," is a fox-trot much to the liking of dancers here, other very popular ones being: "Darlingest," "Jealous," "Alabamy Bound," "Where's My Sweetie Hiding?" "Shanghai," "Ev'rybody Loves My Baby," "Copenhagen," "I'm Feeling Blue," "A New Kind of Man," "After the Storm," "Oh! How I Love My Darling," and "Tea for Two." Mr. Vorzanger says that his most successful waltz is without question "Loving Lullaby," which he usually has to play at least half-a-dozen times every evening. "Eastern Love" is another favourite waltz, whilst "Close in My Arms," "All Alone," and "I Love the Moon," all command a large measure of success. Mr. Chas. A. Green is the popular manager here, and under his skilled supervision everything runs smoothly and pleasantly for all concerned.

Palais De Danse, Tottenham.

Terpsichore and Tottenham cling together through thick and thin, and will be able to do so through the year at this splendid dance hall. Hot weather holds no terrors for the dancers here, inasmuch as they are able to enjoy the amenities of one of the best ventilated, coolest halls in Greater London. Gone are the days when dancing was a matter of a season! Harry Shalson and his two splendid bands, the Clarions and the Checkers, continue to delight everybody with their fine rendering of the latest tunes. "Alabamy Bound," "Jealous," "Toy Drum-Major," "Copenhagen," "Show Me the Way to Go Home," "Ev'rybody Loves My Baby," "Darlingest," "Dream-maker of Japan," and "I Want to be Happy," are amongst the most popular fox-trots here. "Close in My Arms," "Loving Lullaby," "Eastern Love," "All Alone," and "I Love the Moon" are waltzes which prove much to the liking of all. Mr. M. L. Nicholson is the manager, and everything, therefore, is just as everything should be.

(Continued from preceding column.)

with their excellent renderings of the new dance successes. The particular favourites include—"Shanghai," "Oh! How I Love My Darling," and the new dance success—"The Toy Drum Major." The "Wright" numbers are well in evidence at the Café de Paris, being put over in excellent style by the "Lyricals," including Sid. Roy. Perhaps the two mostly in demand are—"Shanghai," and "Toy Drum Major," following closely on these are—"Close in My Arms," Horatio Nicholls' waltz ballad. "I'll Take Her Back," and "Oh, How I Love My Darling."

Sid. Rubens, Director of the "Savannah" Band at the Palais de Danse, Nottingham, finds he is forced to include—"Sahara," "The Toy Drum Major," and "I'll Take Her Back," daily in his repertoire. These numbers are undoubtedly to the liking of Nottingham dancers.

Billy Mason, and his band at the Plaza, Glasgow, feature several successes from the "Wright" house, particularly—"Close in My Arms," "The Only Only One," "Shanghai," "When My Sugar Walks Down the Street," and "The Toy Drum Major."

BIRTHS, MARRIAGES & DEATHS.

IN MEMORIAM.

SCOTT.—In loving memory of my dear father, Ike Scott, who departed this life May 19, 1924. Ever remembered by his loving son and daughter-in-law, Lillie and Joe Scott. Gone, but not forgotten.

"THE CREATURE."

Shown by United Films, Ltd., "The Creature" proved to be an exceptionally interesting film of domestic life, in which the hero is a young fellow who unexpectedly comes into a large legacy, with results far from happy for him. Inexperienced in the ways of the modern world of fashion, he easily becomes the prey of a shady man-about-town, who all but encompasses his ruin—financially and morally,—but he is eventually saved from degradation by an inherent trait of manhood and the unselfish love of the girl who had watched with keen anxiety the vicissitudes which had followed his accession to wealth and the hectic period which followed. The acting and production generally are admirable.

Under the auspices of the same firm, two "interest" studies were also shown, the first depicting the Continent of Australia under the devastating influence of one of the periodical droughts which there occur, and which are almost invariably followed by a deluge, in each of which the habits and mode of life of the aboriginals are instructively illustrated; and the second the methods by which the "Totalisator" is worked in many of the Colonies and on the Continent—a revelation to many of the immense vogue of the Turf in those localities.

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NEXT WEEK'S CALLS.

MONDAY, MAY 25, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JUNE 15 NOW DUE.

PROVINCIAL CINEMATOGRAPH THEATRES, LTD., AND ALBANY WARD THEATRES, LTD.

WEYMOUTH JUBILEE HALL (rehearsal, 12).—"Souvenirs of 1925."
JERSEY OPERA HOUSE (rehearsal, 1).—"Dr. Wake's Patient."
JERSEY ALHAMBRA (rehearsal, 1).—Myles and Alva.
SALISBURY PALACE (rehearsal, 1).—"One Moment, Please."
YEOVIL PALACE (rehearsal, 1).—Desmond and Tellis.
TROWBRIDGE PALACE (rehearsal, 1).—Miller and Phlora.
ACTON GLOBE (rehearsal, 1).—Thora, Stewart and Ray.
EALING BROADWAY PALLADIUM (rehearsal, 12).—Nora Bancroft and Betty Cameron, Cliff Go'din.
TOTTENHAM PALACE (rehearsal, 12.15).—Hamilton Conrad, Steve Bartle

SIDNEY L. BERNSTEIN DIRECTION.

EDMONTON EMPIRE (rehearsal, 12).—"Mr. Tower of London."
EAST HAM EMPIRE KINEMA (rehearsal, 1).—Henry D. Adams, Ruby Sisters.
SHREWSBURY EMPIRE (rehearsal, 1).—Happy Lillian Lee.
WILLESDEN EMPIRE KINEMA (rehearsal, 1).—George Bolton.
ILFORD EMPIRE KINEMA (rehearsal, 1).—Leo and Hesketh
ENFIELD RIALTO (rehearsal, 1).—Jan Obesk and Partner.

BOSTOCK TOUR.

NORWICH HIPPODROME (rehearsal, 2).—Fred Collins presents "Say When."
NORWICH THEATRE ROYAL.—"When Knights Were Bold."
PAISLEY THEATRE (rehearsal, 12).—Gordon Inglis presents "Glasgow Calling."
PAISLEY RINK PALACE (rehearsal, 12).—Edward Victor, Stewart and Hall, The Especiales.
IPSWICH HIPPODROME (rehearsal, 11.30).—Will Parkin presents "Touch and Go."
IPSWICH LYCEUM THEATRE.—D'Oyly Carte Opera Co.
HAMILTON HIPPODROME (rehearsal, 1).—A. E. Dodds presents "The Dixie Minstrels."
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Horsburgh Bros.

NORTHERN THEATRES CO., LTD.

BLACKBURN THEATRE ROYAL.—"Flirts and Skirts."
HALIFAX THEATRE ROYAL.—The Co-Optimists. "A" Company.
ROCHDALE THEATRE ROYAL.—The Denville Players in "The Midnight Wedding."
BURY THEATRE ROYAL. "Irene."
DEWSBURY THEATRE ROYAL.—The Denville Players in "The Story of the Rosary."
HUDDERSFIELD HIPPODROME.—"Pages," featuring Billy Blackburn. Child Bros., etc., etc.
HALIFAX GRAND THEATRE.—Closed for alterations.
ROCHDALE PALACE THEATRE.—Pictures.

BROADHEAD CIRCUIT.

MANCHESTER HULME HIPPODROME.—The Newlove Productions present "Cross Words" Revue.
MANCHESTER JUNCTION THEATRE.—Pictures and company as booked, Musical Seymours.
MANCHESTER METROPOLE THEATRE.—Harry Russell presents "Laughs and Ladies" Revue.
MANCHESTER OSBORNE THEATRE.—Randolph Sutton presents "Spare Parts" Revue.
MANCHESTER KING'S THEATRE.—The Broadhead Players present "A Woman of No Importance."
MANCHESTER QUEEN'S PARK HIPPODROME.—Harry Firth presents "Just Fancy" Revue.
MANCHESTER EMPRESS THEATRE.—Picture entertainment.
ECCLES CROWN THEATRE.—The Broadhead Players present "Smouldering Fires."
PRESTON ROYAL HIPPODROME.—The Broadhead Players present "Conn, the Shaughraun."
PRESTON PALACE THEATRE.—Picture entertainment.
SALFORD ROYAL HIPPODROME. Reg Bolton presents "Ding-Dong Bells" Revue.
ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—George Sax presents "Sixes and Sevens" Revue.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Amy Lomas, Pictures, and company as booked.
LIVERPOOL PAVILION THEATRE.—Musical Excelsas, George Crowther, Johnnie Walker and Mascot, Melt and Bray, Varney and Butt, Wilkie Bard, Chris Van Bern, and Cora Lister.
BURY HIPPODROME.—The Broadhead Players present "A London Actress."
MORECAMBE WINTER GARDENS.—Picture entertainment.

LONDON SYNDICATE HALLS.

(See p. 19.)

LONDON THEATRES OF VARIETIES, LTD.

(See p. 12.)

MACNAGHTEN CIRCUIT.

(Rehearsals at all halls at 12 o'clock.)
WARRINGTON.—Harry Lees' "Gossip and Grumbles."
BURNLEY.—William J. Wilson's "Going Up."
SOUTHAMPTON.—K.C. Productions' "Loose Leaves."
CARLISLE.—Leonard Laurence's "The Fake."
BRADFORD.—Gar Kiddie presents "Bad Boys."
HUDDERSFIELD.—King and Benson's "Sign On."
HALIFAX.—Harry Warburton's "Shavings."
BLACKBURN.—Ernie Lotinga's "The Loom."
LEICESTER.—Company as booked.

MOSS' EMPIRES.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires present Julian Wylie's production, "Better Days."
FINSBURY PARK EMPIRE (rehearsal, 1).—Harry Day presents "Headlights."
NEW CROSS EMPIRE (rehearsal,).—Fred Karno presents "Miss 1925."
STRATFORD EMPIRE (rehearsal,).—Norman Lee presents "Nelly Dean." Cast includes Gertie Gitana.
VICTORIA PALACE (rehearsal, 1.30).—Dorothy Ward, Shaun Glenville, Osborne and Perrier, Our Palace Girls, Hall and Dacey, Ver Rudd and Partner, Fyne and Hurley, Leons and Larry.
CARDIFF EMPIRE (rehearsal, 1).—Julian Wylie presents "Mr. Tickle, M.P." Cast includes George Bass.
SWANSEA EMPIRE (rehearsal, 2).—Alice Craven, Haig and Escoe, Halma, Victoria Carmen, Frederick Sylvester and Co. and his Indiana Band, Wilson Hallett.
NEWPORT EMPIRE (rehearsal, 1).—Tom Arnold presents "The Pepper Box."
NOTTINGHAM EMPIRE (rehearsal,).—Walter Williams presents "P's and Q's."
NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—"Adam and Eva."
GLASGOW ALHAMBRA (rehearsal, 11).—Charles Gulliver presents "The Whirl of the World."
GLASGOW EMPIRE (rehearsal, 11).—Tom Arnold presents "The Vanity Box."
BIRMINGHAM EMPIRE (rehearsal, 2.30).—The O'Gorman and Kirkby Productions present "Apple Sauce."
BIRMINGHAM GRAND (rehearsal).—Harry Norris presents "Larks."
BIRMINGHAM SUMMERHILL PALACE.—Picture entertainments.
LIVERPOOL EMPIRE (rehearsal, 11).—"Cle-Clo."
LEEDS EMPIRE (rehearsal, 1).—T. Elder Hearne presents "Scandals of 925."
HULL PALACE (rehearsal, 1).—Clay Keyes, Ella Shields, Samson, Wal angtry, Eou Radford, Samson, Ulrick.
SHEFFIELD EMPIRE (rehearsal, 1).—Francis Laidler presents "The Roundabout."
BRADFORD ALHAMBRA (rehearsal, 12.15).—Archie Pitt presents "A Week's Pleasure."
EDINBURGH EMPIRE (rehearsal, 12).—Jack Taylor presents "Encore."
NEWCASTLE EMPIRE CINEMA.—Picture entertainments.
NEWCASTLE EMPIRE (rehearsal, 1).—Bruce Green, Hetty King, Harry Gunn, Edna Maude, Albert Whelan, Texo, Resista.
SOUTHSEA KING'S (rehearsal, 1.30).—"The Nine O'clock Revue."
SUNDERLAND EMPIRE (rehearsal, 1).—"Poppy." Cast includes Geo. Gregory.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Nightlights." Cast includes Hedges Bros. and Jacobsen.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Our Liz."
GATESHEAD EMPIRE (rehearsal, 1).—"Parish Relief."
PRESTON EMPIRE (rehearsal).—"The Side Show."
SALFORD PALACE THEATRE (rehearsal, 1).—George Lee, Madge (Kiddy) Kennedy, Coram, Tom E. Hughes, Robb Wilton.
HANLEY GRAND THEATRE (rehearsal, 1.30).—"Brevities."
MANCHESTER PALACE (rehearsal, 11).—"The Sea Urchin." Cast includes Peggy O'Neil.

STOLL TOUR.

(See p. 19.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Belles of Britain."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"The Looking Glass."
BRIGHTON HIPPODROME (rehearsal, 12).—"The Dairymaids."
PORTSMOUTH HIPPODROME (rehearsal, 12).—"Attaboy."
BIRMINGHAM HIPPODROME (rehearsal, 12).—"Ideas."
SOUTHEND HIPPODROME (rehearsal, 12).—Company as booked.
LIVERPOOL HIPPODROME (rehearsal, 12).—"Hollywood Follies."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Wonders."
LEEDS HIPPODROME (rehearsal, 12).—"Our Liz."
SHEFFIELD HIPPODROME (rehearsal, 12).—"On the Dole."
NEWCASTLE HIPPODROME (rehearsal, 12).—"The Melody Box."

MISCELLANEOUS.

KINGSTON EMPIRE (rehearsal, 12.45).—The Playgoers Syndicate presents "Scotch and Polly."
ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Ernest Dillon presents "On the Bounce."
SHOREDITCH "LONDON."—Marie Kendall, David Poole, Clown De Cars Miniature Circus, Violet Levy, Howard and Wyndham, Hilda Ray and her Wonder Girls, Nita and Coco, Shogun and Ryder, Lillian Rutt.
EXETER HIPPODROME.—Nathano Bros., Victoria Maitland, Two Cures, Audrey Knight, Dor and Monde, Mark Stone.
BLOOMSBURY CINEMA.—Miss Rose Hardy.
ST. JAMES'S CINEMA.—Edward Jones.
READING PALACE THEATRE.—"What Ho!"
NORTHAMPTON NEW (rehearsal, 12).—"Records."

(*Continued on column 6.*)

KEITH PROWSE & CO., LTD.
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MANAGERS, PRODUCERS, and AGENTS desiring a permanent entrance card should communicate with the Manager.
Monsieur L. SAMETT (Lessee and Licensee) will personally interview artists and acts every Wednesday and Friday morning from 10 to 12, and is the *only* person from whom information can be obtained.

SONGS AND SINGERS.

B. Feldman and Co.

Readers are reminded that the summer season proper is near at hand, and that every concert party claiming to be up to date should dip well into the Feldman budget appearing on the back page of this week's "Era." "Jealous," a lilting number which has come to the front with amazing rapidity, heads the list of "stormers," but the others are all guaranteed winners. That great comedian, Shaun Glenville, has taken up one of the firm's latest comedy hits in "The One-Legged Family." This "bumpity-bump" number promises to be a real live-wire winner for Mr. Glenville, who is a consistent Feldmanist.

Nora Doone, the clever comedienne and dancer, expresses the opinion that this season's Feldman hits eclipse even the great winners of 1924! Miss Doone is a member of the Twinks Concert Party and has a score of the latest Feldman numbers in her repertoire, including "Won't Go," "Mississippi Moonlight," "Where's My Sweetie Hiding?" "Let it Rain," "In a Rendezvous," and "In the Land of Tummijolibad."

Harry Gordon's Entertainers, appearing at the Beach Pavilion, Aberdeen, are scoring with the firm's new budget. Mr. Gordon reports that the hits of the show are: "Jealous" and "After the Storm" (featured by the David-Stephenson Trio), "Yawning" (featured by Bobbie Telford), "You Can Take Me Away from Dixie" (featured by Jim Max), "Won't Go" (featured by Harry Gordon), and "Bingo Farm" (featured by the company).

Versatile Eddie Sheldon, who scored a big hit at the London, Shoreditch, with "Jealous" last week, is going into cabaret at Bridlington for the season, and will feature a big batch of Feldman winners.

Popular Evelyn Major, appearing in "Rack and Ruin" Co., sums up her opinion of "Let it Rain" in the two expressive words—"It's good." She is creating a big hit with this first-class Feldman number.

"Roll On, To-morrow Night," is being featured with great success by that "swell comedian," Pete Rhodes, who tells us that the number is a "huge hit everywhere."

"Everybody Loves My Baby" and "Whiter than Snow" were recently broadcast from the Belfast station by those popular performers, Jeane Paul and Leonie Lascelles.

Gerald Osborne is scoring with "Mississippi Moonlight," which he features in the Mississippi scene of G.L. Productions' bright revue, "Brevities." The number was a great favourite at New Cross Empire last week. In the same show Marjorie Fulton works, with great success, "Plantation Days."

Mabel Lait, a member of Walter Bentley's Co., "The Barnstormers," is also scoring heavily with "Mississippi Moonlight." She is assisted in her rendering by the popular St. Bernard Octette.

H. Gorton Harrop, the popular musical director of "Hello Bubbles" revue, says that all their Feldman numbers are meeting with great success, particularly "One Million Times a Day."

"Let Me be the First to Kiss You Good Morning" is the latest Feldman addition to "Plantation Nights" revue. The number is featured by the popular Plantation Band, and there are many other Feldman hits in the show.

Lawrence Wright Music Co.

New Publications (2s.):—"Brighter Days," "Yiddische Momme."

In a few weeks' time most of the concert parties will have commenced. We confidently predict that the "Wright" numbers will predominate, there being an unusually large batch of winners from "Wright House." It is safe to assume that very few of the parties will be without "The Toy Drum Major." This fine production number is being eagerly sought after by producers, managers, and proprietors alike. Horatio Nicholls' song fox-trot, "Shanghai," is equally strong as a production or solo, and is in great demand. We are convinced that these two numbers will be the outstanding successes of the concert-party season.

Dan Bros. and Sherry, playing the Hippodrome, Belfast, this week, get right away with two new ballads, "Why Did You Make Me Care?" and the big Blackpool success, "When the Gold Turns to Grey," both numbers proving exceptionally popular.

An interesting letter from the Houston Sisters tells us of the terrific success this clever act is making with Horatio Nicholls' "The Toy Drum Major. "It has never yet failed us, being our big song hit wherever we go."

Mary Gibson writes: "'Close in My Arms' is certainly a great number, and I have been remarkably successful everywhere with it. Very many thanks for a great big winner."

Edward Jones, the new baritone, gives a beautiful rendering of "The End of the Road," which he is featuring to the film of that name at the Broadway, Ealing, and the Globe, Acton, this week. This number is received with tremendous enthusiasm.

The Ten Loonies introduced two "Wright" winners in "The Toy Drum Major" and "Shanghai," and well earn the tumultuous applause received.

Atkin Baker, the singing conductor with "Peace and Joy" Co., uses his fine voice to great advantage in "I'll Take Her Back." A fine vocalist and a great song. Peggy James, in the same show, gives a bright and attractive rendering of "The Best Looking Girls."

Bunny Doyle introduced with enormous success a new number into the "Love Doctor" revue at the Hippodrome, Portsmouth, last week, the title of the song being "The Poppa-catta-pettle." Concert parties on the look-out for a novel number are strongly advised to secure this immediately.

The Dalton Sisters have chosen an all "Wright" repertoire. This clever act reports a triumph with "Shanghai," "I'll Take Her Back," "Tennessee," and "Big Boy."

Mannie Gilbert, writing from the Empire, Burnley, says "I'll Take Her Back" and "What a Life!" are two wonderful winners. Mannie says he has never had stronger numbers than these.

Terry Wilson writes: "Produced 'When the Gold Turns to Grey' last night at Liverpool, and stopped the programme with it."

Francis and Day.

A success as great as has been deserved has attended the appearances in London of Vincent Lopez and his celebrated Pennsylvania Hotel Orchestra at the Apollo, where "By the Way" is attracting the élite, at the Capitol, and at the Kit Kat Club, among the many items so faultlessly given by the gifted combination of musicians being "O Katharina," "My Best Girl," "The Melody that Made You Mine," "Me and the Boy Friend," "I'll See You in My Dreams," and that other and newer song-foxtrot of the firm's, entitled "Florida." A pianist of great executive skill, Vincent Lopez has evoked thunders of applause everywhere by his masterly playing of his own composition, "Bing Bing!" which the firm are issuing in sheet-music form.

George H. Elliott is, at the Newcastle Empire, heard in "Lovin' Ol' Moon," and, of course, "In Carolina (with My Caroline)," both numbers being entirely to the tastes of his admirers. Jane Ayr's rendering of "All Alone" is claiming the rapt attention of audiences at the Grand, Clapham, where "Cabaret Calling" is the attraction, the lady likewise singing "I'm Wonderful!" in conjunction with Bob Stevens, also a greatly appreciated number.

"Lazy," sung by Terry Wilson at the Metropole, Bootle, last week, proved so big a hit that it stopped the performance, the comedian being compelled to make a speech. He will specially feature it at Douglas during his approaching fortnight's engagement at that resort.

George Glover, on tour, is continuing to score with "All Alone," which he sings with Dorothy Levy in Sydney Burns's "Crash!" now at the Hippodrome, Gloucester. "It Had to be You" and "All Alone," sung by Decie St. Clair, are much to the liking of audiences at the Sheffield Hippodrome, where "The Side Show" is this week's attraction. "Lazy" enjoys a position of prominence in the scheme of Harry Day's new revue, "Headlights," produced at the Grand, Birmingham. Robert Layton, who plays juvenile lead, being the singer. "Doo Wacke Doo" has a vivacious exponent in the person of Hilda Kirby this week at the Empire, Preston, "Wonders" being the revue playing there. Frank Penrose, of the "Khaki" Co., that has been playing at the Metropole, Manchester, all this week, has been maintaining the success achieved by his last week at the Tivoli, Barrow-in-Furness, with "All Alone."

Gladys Carleton at the Islington Empire has been receiving much deserved applause for her delightful rendering of "Spain" in "The Mustard Pot" (Star Productions).

Worton David, Ltd.

Miss Essie May, in "House Hunting" revue, is making a very big success with "Mary O'Brien" and "The Song Bird of Poverty Row." This latter number promises to eclipse the popularity of the same writer's "The Plain Jane of the Family," and is being taken up extensively by all concert parties for the coming season.

Miss Mabel Lait, of that popular duo, Cooper and Lait, is introducing "Mary O'Brien" (the Irish Hawaiian) at the Chelsea Palace next week. We wish her all success, and feel sure she will create a furore with the number. Bobby Martin, of the Palais de Danse, York, writes to say that many of the firm's numbers are proving popular with dance patrons, particularly "The Old Top Hat that Father Wore," "I Can't Help Loving that Girl," and "Cross Words" (I Love You).

Eddie Reed, in Elias B. Seener's revue, "A Trip to Paris," is doing big with the new comedy novelty hit, "The Old Top Hat that Father Wore," whilst in quite another vein he continues to score with "Only an Old Rough Diamond."

Shaun Glenville is making a terrific success with "Are You? Yes I Yam," the audience taking up the chorus with him after the first chorus. He, of course, puts the number over in his own inimitable way, and everyone leaves the house humming the melody and shouting "Yes I Yam." This bids fair to become a catch-phrase for the summer season, and all concert-party comedians who have not yet got the number should write or call for same at once at Ground Floor, 6, New Compton-street, Charing Cross-road, London, W.C. 2.

Elsie Norman, the Real Boy, continues to make a big success with "Why Did You Call Me Wonderful One?" and last week at Gravesend she reported that the number was going "great guns." We have a line to hand from Randolph Sutton, that popular light comedian, in which he says that the best numbers in the show are "I Can't Help Loving that Girl" (which never fails to elicit an encore) and "Up the Little Winding Hill" (to Maryville).

Bert Monks, at Queen's Park, Manchester, is making a big success with "Mary O'Brien" (the Irish Hawaiian) and "I Can't Help Loving that Girl." "Fitz and Startz" revue have introduced "Sleepy Zuyder Zee" with tremendous success, the number being in the capable hands of Madame Sara Williams. A double encore was demanded the first night of the show. This number, "Sleepy Zuyder Zee," is being taken up extensively by concert parties all over England, as it is the best harmonising number on the market to-day.

Alec Lorimer and his Band feature a full repertoire of the firm's numbers. Mr. Lorimer reports that his biggest successes are "The Old Top Hat that Father Wore" (which has a very special novelty arrangement) and "Cross Words" (I Love You), whilst "Why Did You Call Me Wonderful One?" is still very popular.

Bert Bray, who is again booked with the Troubadours at Great Yarmouth, is making a huge success with "Forgive and Forget," and intends also to include in his repertoire "The Songbird of Poverty Row," which we are confident will prove a big success for this popular singer of Worton David songs.

"Whiffles" revue have introduced "Sorry! Oh! It's Quaite all Right" and "The Songbird of Poverty Row," these numbers being in the capable hands of Mdlle. Pav. A. Vondee and Eddie Rex. The firm's numbers are still proving big favourites with the leading London and provincial dance bands, and all musical directors who have not a complete repertoire of the numbers should lose no time in getting in touch with the firm.

The Whitehall Music Co.

George F. Campbell (the St. Lawrence Serenaders) writes, apropos "Loving Lullaby" and "Darlingest": "... encored six times each. My orchestra asking, 'Going to play the Whitehall Specials?'" Arthur G. Malt and his Premier Dance Band (Letchworth) are also having great success with "Loving Lullaby." Other bands from whom most favourable reports concerning this number have come in include: The Yorkshire Original Criterion Band (Jack Orange, Leeds), Savoy Hydro Orchestra (Mrs. Pascoe, Blackpool), Miss M. G. Crispin's Orchestra (Ilfracombe), Tom Salt's Orchestras (Stoke-on-Trent), Jake's Syncopated Band (Bob Jacobson, Manor Park), Frank Henshall's Dance Band (Ellesmeme Port), The London Lyrics (H. R. Leighs, Hounslow), Arizona Melody Makers (A. H. Allen, New Cross), The London Syncopated Orchestra (Len Cobb), and Harry A. Thorley's Pavilion Orchestra (Wombwell).

All Miss Doris Hallerton's orchestras are featuring "Loving Lullaby" at all engagements, with tremendous success. This number is also being featured daily at the following London dance halls: Palace of Dancing, British Empire Exhibition (Miss Hilda Ward), Palais de Danse, East Ham (Victor Vorzanger), Cricklewood Dance Hall (L. S. de Rosa), Wimbledon Palais de Danse (Archie Alexander), Brixton Palias de Danse (J. Blackburn), Hammersmith Palais de Danse (Louis Franklyn), Central Palais de Danse (Murray Kasket), Tottenham Palais de Danse (Harry Shalson), Ealing Palais de Danse (M. Lyttle), Finsbury Park Palais de Danse (J. J. Scott), Crystal Palace Dance Hall (W. W. Grant), Palace Dance Hall, Thornton Heath (Manhattan Band), and Casino de Danse, Finchley Road (D. Jacobs). Raymon Newton (with the Savoy Havana Band), Hal Swain (with the Toronto Orchestra), and Jack Payne (with his Hotel Cecil Orchestra) all report continued success with "Loving Lullaby." The first records of this number will be released during June.

Large numbers of concert parties are sending for the firm's 1s. 6d. selection, and the list of subscribers to the "Whitehall Dance-Orchestra Journal" is rapidly growing. Applicants are requested to note that some sort of evidence as to professional status (such as card or memo.) is absolutely necessary when sending for selections or parts at special rates.

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Keith Prowse.

Thousands of people who otherwise would never have heard Vincent Lopez and his famous band were able to do so through the medium of the British Broadcasting Co., when, during a special transmission from the Capitol on Monday, "Alabamy Bound" and "Nola Fox Trot," the latter played as a pianoforte solo (as only Vincent Lopez) can interpret it), were included in their programme.

"Alabamy Bound" has just been included in Archie Pitt's production, "A Week's Pleasure," and proved an instantaneous hit.

At the Theatre Royal, Guildford, James Hunter, the Society Raconteur, receives an ovation for his original rendering of "Did Tosti Raise His Bowler Hat."

The Gresham Singers are again due at the Coliseum in the immediate future, when they will be singing three K.P. numbers—"Lassie o' Mine," "The Clock is Playing," and "Indian Dawn."

Harry E. King's "Blue Birds Vaudeville Party" are again at St. Leonards and Bognor for the season. Their repertory includes "Cheerio," "Alabamy Bound," "Peter Pan," "The Hoodoo Man," "Half a Moon," "She Loves Me," and "In the Evening."

Much of the success of "Lucky Wife" revue (this week, Palace, Huddersfield) is due to "Alabamy Bound," "Just Like a Beautiful Story," and "Teach Me," which numbers are outstanding successes in this production.

Harry Johnson, producer of "Beaux and Belles" Concert Party, writes: "We are featuring 'Cheerio,' 'In the Evening,' and 'Oh, Eva' as concerteds. I personally find that 'Bells of the Sea' is the finest baritone song of the past few years, and it always 'gets right there.' The Hawaiian Jazz Trio attached to our company create a furore with 'Any Way the Wind Blows,' and 'Rock-a-bye, My Baby.'"

"It Was Only a Dream" will, we venture to prophesy, be one of the greatest hits of the year. Aileen Stanley brought the house down with it at the Coliseum all last week, and is repeating her success at the "Kit Kat Club" this week. Eddy Reed, playing lead in "A Trip to Paris" revue, is another artist to fall to the lure of this appealing number, and reports: "'It Was Only a Dream' a riot with me."

"Did Tosti Raise his Bowler Hat" and "Melody of Memories" are two outstanding numbers in "Good Time Company" revue.

"Alabamy Bound" will be the big feature number with all Wylie Tate's concert parties.

"Rock-a-bye, My Baby" and "Alabamy Bound" are being featured with conspicuous success in Will Garland's production, "Coloured Lights."

Jennie Tate and A. Scott Banner, playing leads in Frank E. Frank's "Dole Stopped" revue, score with "She's Such a Nice Girl" and "Alabamy Bound."

The new production, "Blazes," is enjoying a successful tour. "She's Such a Nice Girl" and "When the Clock Strikes 1—2—3—4" are put over in great style by the very capable Bros. Walsh.

Artists are invited to call and hear the season's new numbers, or send 1s. 6d. (with professional card) for a selection

Lareine & Co., Ltd.

Every concert party throughout the country is making a special feature this season of the firm's enormous success, "Gee Gee, Put Your Tongue Out!" which is the great comedy chorus number to follow "Ogo-Pogo." All artists who worked "Ogo-Pogo" (with wonderful results) are now going "all out" for the new number, which will undoubtedly prove to be another certainty.

"Tell All the World" is proving to be Walter Williams' biggest hit in his new production, "P's and Q's," which is at Newcastle this week. This number creates enormous enthusiasm amongst the audiences, who are not content until it has been played again and again. All the musical items from "P's and Q's" are published by the firm.

Al Rose and his Band are appearing on the halls with great success. The big applause number of Mr. Rose's act is his own composition, "Heartbroken," which proves an enormous success.

At Princes Restaurant both Alfredo and his Band and Hal Swain and the Toronto Band make a feature of "Gee Gee, Put Your Tongue Out!"

A special Whitsun offer to musical directors will be found on the Front Page.

Duff Stewart & Co., Ltd.

Monsieur A. Spiero, the talented musical director at the Palace, Blackpool, has been specially featuring Montague Clayton's new composition, "Dolores," in the presentation of "The Siren of Seville," and reports that it has had a very warm welcome from his audiences.

Mr. Theo. Wendt, F.R.A.M., writes from Johannesburg that the orchestral medleys, "A Ballad Salad" and "Melody Maze," have been used with much success in guessing competitions when broadcast from their local stations, and that Charles Ancliffe's "Peacocks' Parade" is a great favourite with his audiences.

At the British Legion's first carnival ball in the Castle Assembly Rooms, Richmond, Max Silver's Jazz Aces scored heavily with Montague Clayton's "Hunchback" waltz and "Shadows." These numbers were repeatedly encored. Murray Kasket, the talented musical director at the Central Palais de Danse, says: "Have played the wonderful 'Hunchback' waltz, which received a terrific ovation. I consider it the success of the year, with its beautiful, haunting melody." Will Hender, with his clever combination of artists at the Australian Pavilion, Wembley, is daily featuring "Shadows" and the "Hunchback" waltz.

ANSWERS TO CORRESPONDENTS.

J. K.—*The late Sir Charles Hawtrey appeared as Lord Goring in "An Ideal Husband," at the Haymarket in the early part of* 1895.

H. H. Kylo.—*"A Little Bit of Fluff" was produced at the Criterion on Oct.* 27, 1915.

J. G. I.—*Dan Leno died on Oct.* 31, 1904, *aged* 43.

H. J.—*James Welch died on April* 10, 1917, *aged* 51.

P. E. V.—*The part of Lady Marion Beaumont in "The Sins of Society," at Drury Lane, in March,* 1911, *was played by Mrs. Langtry.*

URBAN CLUB'S SHAKESPEAREAN CELEBRATION

The members of the Urban Club held their 66th annual Shakespearean celebration on Wednesday evening, April 22, at Anderton's Hotel, under the presidency of Mr. A. St. John Adcock, editor of "The Bookman." The vice-chairmen were Mr. Henry Baerlein and Mr. E. V. B. Christian. It being "Ladies' Night," there was a large attendance of the fair sex.

The "Immortal Memory."

The toast of the "Immortal Memory of William Shakespeare" was proposed by the chairman, who gave a very interesting address on "Shakespeare and the Man in the Street." It was mainly a reply to the Baconians who assert that Bacon, and not the "Bard of Avon," was the real author of the plays.

In conclusion Mr. Adcock asked them to accept Shakespeare for what he was. They could count him among their friends, because with all his gifts he had that human leaven which made him a friend of all of them. He was, in fact, a friendly, likeable, pleasant, companionable creature, and did his best work in the same spirit as he did his pot-boiling work; a genial man who talked and drank beer with his comrades at the Mermaid tavern.

Other toasts followed.

New Shakespeare Play.

The programme concluded with the production of a play in one act by C. E. Lawrence (a member of the Club), entitled "The Hour of Prospero." The scene is the garden of New Place, and the time April, 1610. Shakespeare returns home after his long absence in London, and is welcomed by his wife and two daughters. The years have told upon Ann, who has grown old and inert, and she reproaches her husband for his desertion of home and family, but ultimately there is a reconciliation. His daughters will, after his death, look after their old mother, and her own expressed wish that she should have "the second-best bed," is gratified. Mr. J. B. Nicholas, the producer, cleverly made up to represent the poet, was an admirable William Shakespeare. Mr. S. T. C. Weeks (hon. secretary of the club), as William's brother, Gilbert, and Mr. H. F. Crowther, as Ben Jonson, both did well. Mrs. Eames made excellent use of her opportunities in the part of Ann, Mrs. Nicholas was good as Susanna, and Miss Marion Pratt was an attractively girlish Judith.

At the conclusion the chairman's remark that it was "an excellent play excellently acted," was greeted with loud applause.

The original woodcut of St. John's Gate, Clerkenwell, which adorned the front of the programme, was the work of Mr. Cyril Saunders Spackman, a member of the club.

PAVILION GARDENS, KINGSTON-ON-THAMES.

A novel enterprise has been inaugurated this summer at the gardens at the back of the Sun Hotel, and facing the river. Instead of the usual concert-party entertainment as in past years, a different concert party is secured for each week, and there is no charge for admission. Last week Mr. Richard Jerome's well-known company, The Curios, was the attraction. From nine to eleven there is alfresco dancing. A Thé Dansant is held in the afternoon, from 4 to 6 o'clock. The proprietor, Mr. Silcox, has made the gardens look very charming, and the locale, overlooking the Thames, is most picturesque. Mr. Tom Wright, who has been associated with the old Sun Gardens, is the manager.

(*Continued from column 2.*)

NORTHAMPTON OPERA HOUSE (rehearsal, 12).—"A Little Bit of Fluff."
BATH PALACE.—"The Jog-Trot."
GT. YARMOUTH HIPPODROME.—"Good Old Sergeant."
ASTON HIPPODROME (rehearsal, 12).—"Posh."
COVENTRY HIPPODROME (rehearsal, 1).—Kuming and Dini, Fred Curran, Violet Trevenyon, Harry Shiels and Co., Henry Bekker, Delvaines' Marionettes.
PENGE EMPIRE (rehearsal, 12).—"Sally."
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Follow the Money" Revue.
WALHAM GREEN GRANVILLE (rehearsal, 12).—"Unemployed" Revue.
CHESTER ROYALTY THEATRE (rehearsal, 12).—Harry Kenyon presents Leslie Strange, El Ray, Dan Bros. and Sherry, Kennedy and Coppin, Floretta, Two Stavanys, and Andy and Irving.
ST. HELENS HIPPODROME (rehearsal, 12).—Harry Kenyon presents The Welsh Miners, Artemus, Rich and Ramsey, Les Seans Trio, Alma Le Dare, Harry Davies, Charlie Lee, and Sylveno.
GLASGOW PAVILION.—Frank Tinney, Blanche Tomlin, Royal Merry Four, Bert Terrell, George Hurd, Lilliani Ladies, Two Babs, Willie Lindsay.
POPLAR QUEEN'S (rehearsal, 4).—"Contrasts" Revue.
ST. ALBANS GRAND PALACE (rehearsal, 12).—Capt. Permane's Performing Bears, Pattie Loftus.
AYR PAVILION THEATRE (rehearsal, 1).—"His Lucky Wife."
EDMONTON EMPIRE (rehearsal, 12).—"Mr. Tower of London."
GOLDERS GREEN HIPPODROME (rehearsal, 12).—"Sleeping Partners."

FROM THE PROVINCES.

(Continued from page 9)

CARDIFF.

NEW THEATRE.—M. D., Mr. Robt Redford.—"Peg o' My Heart" is presented this week by Mr. Cecil Barth, the charming comedy being enacted by an all-round excellent company. Miss Eileen Crowe appears as Peg.

EMPIRE.—A. M., Mr. C. T. Hutchison.—Bairnsfather's revue, "'Ullo!" is the attraction here, the entire show, written and devised by Bruce Bairnsfather, being produced by Herbert Mason. Billy Bennett appears as Old Bill, submitting a very humorous interpretation. Louis Holt, Betty Bright, and Ethel Beard are also splendid in support.

GLASGOW.

KING'S.—M. D.s, Messrs. F. W. Wyndham and G. T. Minshull; M., Mr. H. McFarlane; Mus. D., Mr. A. Hoskins.—The musical comedy, "Patricia," met with a hearty reception on Monday. Paula Yorke is sweet and appealing in the title-rôle, and George Warde Morgan is a handsome John Bradshaw. The show bristles with fun, and especial credit must be given to Henry Lytton, jun. (Ogden Scales), Edwin Brett (Peter Rumble), and Mabelle George (Miss Smythe). Lesser rôles are in equally capable hands.

THEATRE ROYAL.—M. D.s, Messrs. Fred W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton. Charles Macdona presents "Quality Street," by J. M. Barrie, and the play is interpreted by a clever company. As Miss Phœbe Throssel Miss Jean S. Sturrock is splendid, and Miss Edith Hunter is also good in the part of Miss Suan Throssel. Mr. Eric Page takes the part of Valentine Brown, and acts with great effect. Others who must be mentioned are: Violet Beatrice as Patty, Cecil Stock as Ensign Blades, Charles Seguin as Recruiting Sergeant, and Lilian Laurence as Miss Willoughby.

ALHAMBRA.—M. D.s, Sir Alfred Butt and Mr. R. H. Gillespie; B. M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—Miss Peggy O'Neil and the Dee Cee Co. were accorded an excellent reception on Monday in the comedy "The Sea Urchin," by John Hastings Turner. Miss Peggy O'Neil has a lively part in Fay Wynchebek, an American landed in Cornwall from a wrecked fishing-boat, and acts exceedingly well. Two elderly maiden ladies were cleverly played in contrasting styles by Misses Lilian Mason and Constance Eburne. Mr Marcus Barron was stately as Sir Trevor Trebarrow. Mr. Robert Haslam made a gallant young lover. A clever character study was the Sullivan of Mr. Clifford Heatherley. Mr. C. B. Hearne as a clergyman, Mr. Frank Milray as a butler, and Miss Beatrice Egmont and Miss Rosalind Russell as maids, ably filled the other parts.

METROPOLE.—G. M., Wm. A. Rea.—The patrons of this popular house are again enjoying revue, and in "Walk Up!" the St. Mungo Productions provide excellent entertainment. The comedy business and vocal and dancing items are of a bright nature, and the show runs smoothly from start to finish. In a strong cast, Jimmy Jay, a smart comedian, Jack Kenzie, Neil Sydney, Bernard Gordon, Fidello, Betty Frew, Doris Lindsay, and Murdoch Scott, were prominent throughout, and the dancing of the Four Chapman Girls was also highly appreciated.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. T. Wark; Mus. D., Mr. Henry Farmer.—The great attraction here is Princess Wahletka, the seeress of the Cherokee Indians, a marvellous reader of others' minds, and her correctness in divination mystifies the audience. Ella Shields is an ideal male impersonator, and was most enthusiastically recalled. Edna Maude, a graceful and accomplished dancer, scored a big success; while Charles Ulrick, the barrel king, gave a wonderful example of his skill. Albert Whelan, the Australian entertainer, is equally successful in song, anecdote, and characteristic whistling. Jack Lane, the rustic at the piano, is always funny. The Four Jacks complete the programme with a sensational equilibristic act.

PAVILION.—M., Mr. John Kirkpatrick; Mus. D., Mr. Howard Croft.—Mr. Harry Lees' Co. is here in the amusing revue, "Gossips and Grumbles. Mark Dennison has many quaint sayings and doings, in which he is ably assisted by the Fordyce Bros.; while Walter Kinniburgh and Daisy Ronald sing several numbers in fine style, particularly "Garden of Roses" and "Ten Thousand Years From Now." The Sisters Evelyn, good singers and dancers, are deservingly popular; and Will Adams, May Wills, May Adams, and the Waverley Girls all give excellent support.

OLYMPIA.—M., Mr. Alex. Y. Cassels.—An attractive programme is provided here this week, the first portion of which is devoted to "So This Is Hollywood," featuring Betty Blythe and Vera Gordon; while the latter part of the week is held by "The Painted Lady," featuring Dorothy Mackaill. The variety part of the entertainment is carried through by Sloan and Cohen, comedians, and Weir and Finch, in a singing and dancing specialty act.

SHEFFIELD.

LYCEUM THEATRE.—M.D., Mr. John Hart; G.M., Mr. J. E. B. Beaumont.—For the first time on any stage, and prior to London production, Messrs. Laddie Cliff and Firth Shephard presented here on Monday evening last "Dear Little Billie," a new three-act musical comedy, which was received by a large and delighted audience with hearty applause throughout. The author, Mr. Firth Shephard, has admirably succeeded in his work, for the dialogue sparkles with wit. The plot concerning a marriage of convenience, with intent to divorce, to oblige someone else, but which does not come off. The tuneful, catchy music is by H. B. Hedley and Jack Strachey, and lyrics by Desmond Carter, and the scenery and staging is magnificent. The company is one of much excellence. The part of Billie (a film actress) is represented by clever and vivacious Miss Phyllis Monkman, whose acting, singing, and dancing were greatly appreciated; Mr. Laddie Cliff plays Sir Frederick Fotheringay, and his ability and personality as a first-class comedian, together with his clever and eccentric dancing, makes the part an outstanding one. Other parts are well played by Mr. Douglas Pierce (Dick Fortescue), Mr. Robert Michaelis (Hon. Harry Somerset), Mr. Charles Stone (Lord Dungiven), Mr. Ernest Leeman (Bud Trasky), Mr. Teddy Fox (a good character study as a French waiter), Miss Adrienne Brune (Mrs. Pamela Brooke), and Misses Adah Dick and Maie Sylver as the two prim aunts. There is a large and well-balanced chorus, richly costumed, and an augmented orchestra under the direction of Mr. Richard Crean. Mr. Laddie Cliff is to be congratulated on his work as producer, and, judging by the initial performances, the play is sure to take a high place as a delightful musical comedy.

THEATRE ROYAL.—M.D., Mr. John Hart.—Mr. W. T. Ivory and Miss Marie Duncan's company are appearing in a comedy play, "The Charlady." The cast includes Messrs. Hugh Carmichael, Dudley Middleton, Campbell Goldsmid, Arthur Dallas, Misses Marie Duncan, Beatrice FitzHugh, and Ida Millais.

EMPIRE.—P., Moss' Empires, Ltd.; R.M., Mr. Arthur H. Williams; Asst.M., Mr. A. E. Story; Mus.D., Mr. Bernard A. Hannah.—Appearing here are Violet Essex, in song sketches; Tucker, singing violinist; Rodney Hudson's Eight Empire Girls, specialty dancers; Leons and Harry, comedy horizontal bar act; Wilson Hallett; Dor and Monde; and Frank Benson. The orchestral selections, under the direction of Mr. Bernard A. Hannah, are a special feature of the programme.

HIPPODROME, LTD.—R.M., Mr. H. C. Savage; Asst.M., Mr. W. B. Gibson; Mus.D., Mr. W. Bingley.—That bright and attractive revue, "The Side Show," is paying a return visit, under the direction of Ray Brothers. Included in a strong cast are: Fred Morgan as leading comedian, Harry Arthurs, Arthur Lewis, Will Sellars, Rex Parsons, Decima St. Clair (leading lady), Paula, Peggy Ray, Mavis Graham, the Six Cabaret Girls, the "Side Show" syncopators, and full chorus.

ATTERCLIFFE PALACE THEATRE.—P. and B.M., Mr. Arthur R. Walker.—Mr. Frank H. Fortescue's repertory company, under the direction of Mr. Albert Grenville, is presenting "The Broken Rosary" and "The Woman Who Did Tell."

At His Majesty's, ABERDEEN, Horace Jones and full company are appearing in the revue "Cross Words." At the Tivoli F. M. Turner presents "Follow the Money," while the Palace is still closed. At the Beach Pavilion Harry Gordon and his Entertainers are showing an attractive programme of vaudeville.

At the New Hippodrome, ACCRINGTON, the Denville Stock Company are presenting "A Sinner in Paradise." The cast includes: Mr. Len Lauri, as David Carne; Miss Margery Denville, as Ann Carne; Mr. St. George Frere, as Dr. Fellows; Mr. Bert Willsop, as Alf; Miss Molly Wynne, as Molly Loveday; Miss Nance Nichols, as Mrs. Jones; and Mr. Joe Armstrong, as Mr. Howlett. The dressing and staging are excellent.

At the ALDERSHOT Hippodrome is Kenian Productions' comedy revue, "What'll I Do?" The show goes with a swing and has plenty of tuneful music, together with some excellent comedy by Messrs. Eddie Walker and Mark Rivers. Betty Bruce is a clever artiste, while the Morlais Quartette render several popular numbers, which gain them hearty applause. The Theatre Royal is occupied by "When Knights Were Bold," presented by Bromley Challenor. As Sir Guy de Vere Mr. Jackson Hartley is a great exponent of the part, and he received a good reception. His humour kept the audience in a continuous chuckle all the evening. As Lady Rowena Miss Eileen Hayes was a graceful and capable actress. A word of praise is due to Mr. W. E. Terriss for his excellent portrayal of the "Dean," the Rev. Peter Pottlebury, D.D. The remainder of the cast are of the highest standard.

"Stop Flirting," the Alfred Butt musical comedy, is at the BLACKPOOL Grand, under the direction of Moreton and Heath. Included in the company are Clifford Cobbe, Ida Walton, Arthur J. Mayne, Gerald Seymour, Joan Bryant, etc. "Yoicks," the revue from the Kingsway Theatre, occupies the Opera House, and the David Horne Productions, Ltd., Co. is headed by Renee Mayer, Marriot Edgar, Wilfred Watson, Selig and Hart, the 12 Royal English Dancers, etc. T. Elder Hearn is presenting "Scandals of 1925" at the Palace of Varieties, the company including Chris. Silvester, Claude Lester, Dainty Danes, Ivy Usher, Harry Kynman, the London Columbia Band, etc.

At the Palace, BURNLEY, Stanley Ravenscroft's principal company is appearing in that delightful comedy, "Brown Sugar." Mr. Ravenscroft and Miss Elizabeth Brunton play the chief parts, and they are ably supported by a strong cast. "Pledges," an Irish-Jewish revue, is being presented at the Empire by Western Productions, Ltd. Barney Lane leads the fun, amongst a talented company of artists. The Graham-Roberts Repertory Co. continue their season at the Victoria, and present "Woman to Woman," one of M. J. Morton's dramas. The chief contributors to a very successful performance are Miss Edith Rutland, Miss Phyllis Massey, and Mr. J. R. C. Hamilton.

At the Theatre Royal, BLYTH, "Dixies" provides an excellent entertainment, Mr. Alf E. Dodds and company being responsible for the production.

The revue, "Pages," is at the Theatre Royal, BLACKBURN, the company including Nellie Turner, Billy Blackburn, and the Childs Bros. At the Palace, Harry Warburton present the revue, "Shavings," while the Parsons Family are the attraction at the Prince's. At the Savoy, pictures.

At the Hippodrome, BIRKENHEAD, are Layton and Johnstone, with a budget of new songs; Niobe, the American Aquatic Marvel; Williams and Caldera, Hilda Ray and her Nine Wonder Girls, Gillie Potter, Dorothy Coiston, Reka, Rupert Ingalese and his Flunkeys, supported by Miss Angela Grey, and the Nelsons, in their clever acrobatic and comedy skating. James Whitlock is musical director. At the Argyle, Robt. Wilton is a great success in "The Magistrate." The Five Chicago Girls give a clever turn, and George Hurd, Rosie Lloyd, The Eldorado Four, Charlie Lee, The Cardies, Charlier and Cevelier, all add to an enjoyable show.

At the Spa Opera House, BRIDLINGTON, Fred Reynolds' vaudeville company is a great attraction. The artists include D'Alroy, ventriloquist; Elegar and Bas, comedy artists; V. M. Gaston, a marvellously clever xylophonist; Umar and Lady, Egyptian magicians; Joe Pauly, trick cyclist; Victor Keith, light comedian; and Le Mounier, "The Human Anvil," in feats of strength.

At the Theatre Royal, BOLTON, the Denville Stock Company are appearing in "Confessions of a Wife," in which the principal part is played by Miss Bessie Osborne. At the Grand is the new revue, "Encore," the company including Jack Hodges, Billy Rowland, Gaby Revette, Ivy Wright, Ivy Proudfoot, Pansy Taylor, Maeder and Marise, Frank and Albert, Henry Weste, James Ross, Will Tennent, and the "Wild Oats" Wonder Girls.

Mr. Charles Buckmaster presents "The Outsider" at the Prince's, BRADFORD. The leading rôles are enacted by Mr. Charles Buckmaster and Miss Betty Williamson. Mr. Harry Slingsby's "Zip" is at the Alhambra, with Billy Caryll, Hilda Mundy, and Sterndale in the lead; whilst at the Palace, variety holds the boards, the company comprising Sandy Powell, Theo. Ward, Arthur Astill, Melville and Gordon, Two Stavannys, the Decunas, and Eric Godley.

For the second time in three weeks the Opera House, BUXTON, is favoured with an excellent concert party. This time it is Ronald Frankan's "Rag Dolls.' Violet Field supplies the humour and got a great reception. Phyllis Cardew and Gordon McConnell danced together splendidly, and Gwladys Newth has a very pleasing voice. Margery McIwald and Harry Bamford shared the honours at the piano, and Rex Romaine was in great request with his witty stories.

A new cabaret show, "The Jog-trot," is being presented at the Royal, BILSTON, by George Lawrence and Syd H. Parsons. George Lawrence and Leo Fields are the two capital comedians. The company also includes the Royal Naval Quartette, Troupe of Cabaret Dancers, Rose and Nita, Larry and Leslie, Muriel Nicholson, Doris Drewery, and Cissie Morris.

At the Prince's, BRISTOL, is Sutton Vane's play, "Outward Bound." At the Theatre Royal "The Eternal City" is presented by G. Carlton Wallace and Co. At the Hippodrome a high-class variety programme includes Sybil Vane, the prima donna; the Griffiths Brothers and Miss Lutie; Haigh and Escoe, comedy duo; the Three Swifts, jugglers; Ben Osborne and Nellie Perryer; Sammy Shields, the unspeakable Scot; and the London Sonora Band. At the Empire a great musical treat is "The Gipsy Princess." At the Little the repertory company present during the week "The Will," "The Twelve Pound Look," and "Rosalind."

At the New Theatre, CAMBRIDGE, Gerald Mirrielees presents (by arrangement with Tom Walls and Leslie Henson, Ltd.) "The Rising Generation," including Gerald Mirrielees as Puddifer.

At CHELTENHAM Theatre and Opera House Mr. W. E. Holloway's Cheltenham Repertory Company have commenced a five weeks' season with "If Four Walls Told." Mr. Holloway is a fine lead, and in the part of Jan Rysing makes a great impression. Miss Minnie Blagden was sweet as his young wife and effectively intense in the emotional parts; Mr. Gerald Saffary as the testy old David Rysing gave a perfect rendering, which pleased everybody. Mr. Wilson Coleman did very amusing work as Toby Crouch, and other artistes who did well were Miss Daisie Mitchell as Clara Sturgis, Mr. Edmund Tottenham as Ned Mason, Miss Joyce Corfield as Hope Tregoning, Miss Margaret Boyd as Ma-in-law Sturgis, Mr. A. R. Well as Bennie Sturgis, and Mrs. Mary Pemberton as Tibbetts. The company had a good reception. At the Coliseum "London Nights" is the attraction. A capital cast is led by Will Harris and May Royal, who sustain the comedy delightfully. The dancing of the twelve Whiteway Girls is attractive.

At CANNOCK Hippodrome the "Speed" C.P. stage a good show, in which Joselyn Cooper, Sid Vance, and Leo Conriche were specially noticed.

At His Majesty's Theatre, CARLISLE, for the second week of his stock season Mr. Denville produced on Monday night the melodrama "Temptation." Mr. Terence Maxwell gives a clever portrayal of the hero, a cripple, and his careful handling of the part gained him well-deserved appreciation. A new leading lady is introduced in Miss Maude Lambert, who plays the heroine—a coloured girl—with much feeling. Mr. J. Stewart Dawson again does well, and makes the most of his opportunities. That sound actor, Mr. William Calvert, fills a fine character part with all his accustomed skill, and Miss Kathleen Nuttall is again a success. The remaining characters were all in good hands. At the Palace is a return visit of the musical farcical comedy, "His Lucky Wife," and it proves as attractive as on its previous visit. William de Lacy, Amy Osborne, J. Houseman, Blanche Hern, Minnie Cole, and Phil Darley fill the principal parts with exceptional ability.

At the King's, DUNDEE, Harry Burns's latest revue, "Pranks," is creating an excellent impression. Charles Baldwin has provided a bright book with a slight story on which to hang the various episodes. Abundance of good comedy is sustained by that admirable comedian Rex London as Ebenezer. His interruptions from a box to Fred Granger's Bedouin Love Song are ludicrously comical. The leading lady, Winnie Goodwin, is an attractive Joy, her singing and dancing being particularly dainty. Alma Vane as Maisie acts delightfully, and scores a hit with her number, "A Ray of Sunshine." Fred Granger puts over his songs well, especially "Sahara"; Adrian Ross sings and dances cleverly; Pat Williams is amusing as the Irish millionaire; Tess O'Connor extracts excellent comedy from the part of Patricia; and Romani's violin act proves a delightful interlude. The hard-working chorus deserve special praise, and the dresses and scenery are artistic. Beric Hammersleigh's Repertory Co. stage "The Prince and the Beggar Maid" at the Victoria. Beric Hammersleigh gave a capital study of Prince Olaf. Anton Lewis displayed great ability as Prince Hildred, and Garth Myers was admirable as the hunchback Prince Michael. Ethel Ward was delightful as Princess Monica; Lucie Saxon was deserving of eulogy as Viola; F. Payne-Palmer supplied a noteworthy picture of the Bishop of Illyria; Walter H. Wilson made a capital Capt. Hector; Dawson Howard did well as Lieut. Karl; Boyne Winter as Col. Savanack, and Harold H. Roberts as Nathan, gave skilful delineations; and Constance Glenabyn's fine voice was heard to advantage in the chapel scene. "What Happened to Jones" is excellently interpreted at the Queen's by Herbert Mansfield's Repertory Co., the clever work of Herbert Mansfield, Jayne Grey, and the other members of the company adding greatly to their reputation. The Princess's bill is headed by Aito and Maid, Japanese entertainers.

At DEVONPORT Hippodrome the O'Gorman and Kirkby Productions present "Apple Sauce," a really smart show. The cast includes Stanley Kirkby and Harry Hudson, The Anartos, Marjorie York, Ivy Clarke, Ena Foy, Ralph Howard, and the Hayden Herbert Four.

At the Theatre Royal, DEWSBURY, the Alfred Denville Stock Co. have commenced their sixth week of the season with "The Sign on the Door," a good play ably acted. At the Empire Will A. Jackson Enterprises present the revue "Short Stories," a novelty show produced on original lines. There are 14 scenes, each a complete story. Teddy Williams is a comedian of exceptional merit, and in conjunction with Miss Peggy Dallas keeps the house in continuous merriment. Thelma Hamilton pleases with her singing, her rendering of the Jewel Song ("Faust") being highly applauded. A novel dancing and cross-talk story by Goodall Knox is well received. The Palladium Four, a male-voice quartet, add greatly to the success of the show. Jessie Lewis introduces some excellent singing and dancing, and the Trocadero Girls deserve special mention.

The revue, "Bull's Eyes," is at the Royal Hippodrome, DOVER, this week, in which there are seventeen "shots" to comprise the programme, all of which are well sustained, from the comedy scenes to the song scenas and dance specialities. Some of the latter are extremely effective in their picturesque settings, including Early English and the Eastern type. The comedy element is well sustained by Stanley Arthur, in which he is supported by Neville Delmar, Julien Henry and Bryan Sullivan. Margaret McKenzie is quite attractive in her specialities, whether in her solos or with Stanley Henry. A further feature is the realism of the Starshell Male Quartette. Several effective dances are contributed by the Six Bullets, and choruses and ensembles are also effective. At the King's Hall (pictures), Albert Sinclair, the living marionet, is presenting his mannikin music hall, or a stage upon a stage.

The Macdona Players are at the Grand, DERBY, and on Monday and Tuesday gave a brilliant rendering of "Fanny's First Play," the clever company of artists comprising Esmè Percy, Tom Mowbray, Arthur Claremont, Florence Jackson, and May Kendal. On Wednesday and Thursday "The Doctor's Dilemma" was presented, and other plays from their Shavian repertoire produced during the week are "Pygmalion," "Arms and the Man," and "Man and Superman." One of the funniest comedians on the stage, Arthur White, provides one long succession of laughs in Ernie Lotinga's production, "The Loom," which is at the Hippodrome this week. There is an interesting serio-comic story which provides Arthur White as Sammy with many amusing changes of character. Jack Dalglish makes an impressive hero, and sings very well, whilst Daisy Bindley is a winsome heroine. Tom E. Conover is an ideal millowner, and T. Gilbert Saville was admirable in the heavy part. Roy Cowl, Mollie Mackey, Marie Seeley, Geoff Cameo, Arthur Clifton, and G. Fairhurst are also conspicuous in a lengthy cast, and the Merry Macs Sextette and the chorus all do well.

At the Crown, ECCLES, the Broadhead Players present "When we Were Twenty-one," by H. V. Esmond. Harry J. Clifford plays the part of the Imp splendidly; Charles Brandon ably depicts Richard Carewe; Lewis Nanton, Stanley Radcliffe, John L. Moran, Douglas Ives, and Lodge Percy, in their respective characters, act capably. Winifred Wayne, as Phyllis, meets with approval, whilst Gertrude Bonsor, as Mrs. Ericson, is good. Other parts are ably undertaken by Mary Morosco, Dorothy Love, May Day, and Betty Booth.

At the Devonshire Park Theatre, EASTBOURNE, Miss Julia Neilson, Mr. Fred Terry and company are appearing in the new romantic play, "The Marlboroughs." At the Pier Theatre, W. T. Ellwanger and company in "So This is London." At the Hippodrome, Jack Cromo presents "The Goods of 1925."

Ventom Swift's song and dance show opened well at the Hippodrome, HUDDERSFIELD, in "Alive in 1925." Dan Rolyat keeps the house greatly amused, Manny Gilbert and Tom Payne are clever in words and music, the Two Junes (Ida and Grace) are smart acrobatic dancers, and Syd Bradford is an amusing comedian. The excellent rendering of Molly West's songs calls forth hearty applause, Val Stanley's Empire Brass Band is very popular, and the Two Chicago Kids, Freda Gordon, and the Stanline Girls also do excellently. At the Palace Harry Lee's bright and breezy burlesque, "White Heather," is winning hearty appreciation, George West is the "life and soul" of the piece, and he is supported by the Anglo-Scottish Quartette, who gain high commendation. The Bessie Desmond Girls, Lilian Edwards, Colin Murray, Albert Derry, Sisters Arnold, Sadie Boston, J. F. Macdonald, Jimmy Robbins, James Frame, and Kiela Dalzell complete.

Harry Kemp's revue, "Scotch Broth," provides the attraction at the HALIFAX Theatre Royal. Included in the cast are Pete Davis, Flora Macdonald, Dalton Payne, Maie Wynne, Edith McLeod, and Dave Willis. At the Palace, Gar Kiddie is presenting the new burlesque, "Bad Boys." Bert. Groves scores a success in the comedy rôle of Sammy Snooks, and there are specialities by the Badun Six and the Eight Madcap Girls.

The F. and F. Productions are presenting at the Theatre Royal, HEBBURN, the novel revue, "Parcels." The cast includes Walter Niblo, Harry Trevor, Zonny Fiske, Lil Margorie, Jim Farrier, Six Dhalias, Teddy Gibson, and beauty chorus.

At the KEIGHLEY Hippodrome Beresford and Pearce present "Snacks" revue. Sid Dooley is the principal comedian, and the excellent cast includes the O'Leary Girls and Ross and Jerome.

Mrs. Brandon-Thomas's Co. in "Charley's Aunt" is proving a good attraction at the LEICESTER Royal Opera House. In a strong cast are Kendrick Huxham, James E. Page, and Margaret Murray. Harry Foxwell's Repertory Co. at the Theatre Royal present as this week's attraction "The Wife and the Other Woman" and "Camille." Robertson's Productions present a musical comedy entitled "The Officers' Mess," which includes that well-known comedian Horace Lane, who is splendidly supported. At the Pavilion Percy Mavis presents "All Vim," with Fred E. Rayne, Phil Kauffman, Cecil Bernard, Percy Mavis, Alf Willon, Constance Risdon, Doris Vi Driscoll, and Dolly Willow. "The Telephone Girl" on the Bioscope continues to be interesting.

At the Grand Opera House, MIDDLESBROUGH, an excellent performance is given by the famous "A" Co. of The Co-Optimists, which includes Jessie Hitter, Amy Verity, Madge Gregory, Nena Neville, Hay Plumb, Bernard Ansell, and John Caruthers. The programme comprises tuneful songs, attractive dances, and plenty of good humour, under the capable direction of Kenneth Morrison. At the Theatre Royal the Millane Stock Co. enter upon their 21st week, and are presenting the powerful domestic play, "The Old Folks at Home." At the Empire P. M. Turner is presenting "The Globe Trot." Prominent in the cast are Nor Kiddie, Arthur Reece, Mary Brayman, Petite Rosalie, and Clarice Chesney. Good singing is given by the Imperial Singers, whilst the Elite Dancers are responsible for some smart dancing. A clever character and comedy act is provided by Coquelli at the Hippodrome. "Arabella," the story of a great racehorse, with Mae Marsh in the principal part, is also presented.

At the Hippodrome, MARGATE, the attractions for three nights each are: "Broadway Jones," and Miss Phyllis Neilson-Terry in "Bella Donna."

At the Palace, NEATH, are the Two Canadians, expert instrumentalists. At the Gnoll Hall, Ted and May Hopkins return to their native town, where they receive a hearty welcome. Their new sketch, "A Village Scandal," is one of their best.

The annual visit to the Theatre Royal, NORWICH, of D'Oyly Carte's Opera Company has afforded delight to lovers of Gilbert and Sullivan's works. "House Full" has been the rule all the week. The operas presented were "Mikado," "Yeomen of the Guard," "Ruddigore," "Cox and Box," and "H.M.S. Pinafore." At the Hippodrome, Will Parkins' revue, "Touch and Go," has met with a hearty reception. Arthur Roberts, Leo Dryden, Ray Wallace, Tom Leamore, Kate Donnell, Charles Bigwell, James Donnell, and Dorrie Doreen are at the Thatched. The Vedras and the Shanks Bros. are at the Regent, and the Georgians at the Spring Gardens.

"Attaboy," presented by Ed. G. Pelton, at the New, NORTHAMPTON, strikes an original note in its many American episodes. Described as a burlesque revue, it has a rich vein of refreshing humour, for which Fred Miller is mainly responsible. Irene Shamrock plays with dash and is very amusing in her "whirlwind talking" business. Marie Fane's is a pleasing voice and is heard to advantage; and Marie and Billie Phelps, Joe Baker, Herbert Lee, the Royal Quartette, and Frederick Groom are amongst others who do some capital work. The Fourteen Attagirls carry out some well-arranged dances in a capable manner. At the Opera House, Tom Wallis and Leslie Henson, Ltd., in conjunction with J. Bannister Howard, present "Tons of Money" to good houses. The cast includes Ivan Leslie, Arthur Nicholas, Mary Braithwaite, Ninette Raymor, Desiree Gray, William Allison, Albert Sinclair, the living marionet, Betty Marshall, Laurie Hunter, and John Braithwaite.

At the New Theatre, OXFORD, the Gaiety Theatre (London) production of the musical comedy, "Poppy," is the attraction for "Eights" week, with George Gregory as star comedian. In the title-rôle Laura Hayward is very attractive as the unsophisticated maiden, the supposed daughter of Professor Eustace McGargle (George Gregory). As Countess Vronski, May Clarke has some very amusing scenes with Eustace McGargle. James Whigham gives a dignified rendering of William Herbert, while Sydney Keith is a great acquisition, with his agility and crispness, as Mortimer Pottle, sharing honours with Nora Roylance in her quaintness as Mary. Their rendering of the song, "Mary," is encored again and again. George Gregory, of course, is a great feature of the play, with his irresistible drolleries, making the fun go fast. Some graceful and artistic solo dances are contributed by Gwen Noel. At the Playhouse, the Oxford Players are presenting "The Cherry Orchard."

At the PRESTON Empire this week the revue, "Wonders," is being presented in fourteen scenes. In each there is a succession of picturesque charms and rollicking fun, with much that is original and excruciatingly funny. Jos. Alexandre has an inimitable charm and keeps the house in roars of laughter. Nita Croft and Walter Bird are responsible for some lively Irish duets, to which colour and effect are added by the Wonder Girls. The Coney Island Jazz Band add to the effectiveness of the performance by their versatility and talent. The whole performance is well staged and warmly appreciated. At the Hippodrome "The Dole Increased" is presented by Thos. F. Convery. It is in eleven scenes, and the cast includes Sandy Daw, Bobby Kerrigan, Joe Hudson, Jack Cranston, Mabel Millar, and Gladdis Bell. It is a capital production, full of originality and life. A pleasing feature is the Four Pips. It has had a good reception.

At the Theatre Royal, PORTSMOUTH, is "Jazz Marriage," by Frank Stayton, with entire West-End cast. At the King's the revue "Larks" is attracting large houses. The cast includes G. S. Melvin, Maudie Francis, Jack Boot, and the Twelve Californian Poppies. At the Hippodrome Harry Day presents "Notions." The cast includes Jim Jessiman, Ivor Vintor, Isabella Dillon, Howard Flynn, Elsie Haynson, Gracie Rosslyn, Levoie and Moran, Alexander Dane, the Gregorian Singers, Yootha Rose, and full chorus. At the Coliseum "The Whirl of the Fair" is the attraction. The cast includes Billy Glenn, Hetty Questa, Doris James, Bert Lindon, Bob Lorne, and the Five Greta Girls, whilst variety by the Littlefields and Rene and Renard completes.

Presented at the PAISLEY Theatre is "Novelties," by James Currie, the cast including Norman Donald, Queenie Forbes, Jack E. Raymond, Jubb and Jerome, and Little Barney. At the Rink Palace are Rube Peters and his Five Gaiety Girls, in a vocal and dancing act; Tom Taylor, concertinist; and Scottie and Welsh, in a comedy act.

The Denville Stock Co. are now in the sixth week of their season at the Theatre Royal, ROCHDALE. This week they are presenting "The Sinner in Paradise" to large and appreciative audiences. Mr. W. J. Wilson is presenting the revue "Going Up" at the Royal Hippodrome. The company is one of all-round excellence, with Ivy Close as Grace Douglas, and R. Barratt-Lennard as Robert Street. At the Empire Hall the varieties are by Rob Daymar, the musical clown.

Two dramas are being presented at the County Theatre, READING, this week—"Flaming Passion" on Monday to Wednesday, and "Ruined Lives" on Thursday to Saturday. The revue, "Tonics," is at the Palace. The cast includes Jack Warman, Bert Arnold, Dorothea Pinhoe, Beryl Locke, Frank Lawson, Dick Courtney, Harry Fox, Leon and Alys, and Hyda Rowland.

At the Grand, SOUTHAMPTON, is J. Bannister Howard's principal company in the musical comedy, "The Belle of New York," including Miss Irene Wisher, Mr. Johnnie Schofield, Miss Lily Lansdown (in the title rôle), and Mr. George Asquin, supported by full chorus. At the Palace Mrs. Kimberley presents the revue, "House Hunting," including Freddie Frome, Essie May, the Eight Mayflowers, and Reggie Dingle, dame comedian. At the Hippodrome the B. and S. Productions present a burlesque entitled "Belles of Britain," including Uty Rowlands, Jimmy Craig, Billy Melbourne, and Claire Romaine.

"The Rat" has been capably played by Milton Bode and Fred W. Warden's company at the SWINDON Empire. F. V. Owen, in the title-rôle; Kathleen Saintsbury, as Odile; and June Meredith, as Zelie de Chaumet, acquitted themselves well in difficult parts, and the show has proved a big draw. Enormous business has also been done at Albany Ward's latest acquisition, The Palace. Great structural alterations are in progress at the Palace, for which hall Mr. Ward was the first to persuade the Swindon bench to grant a music and dancing licence.

"The Golden West," a musical extravaganza, is attracting big business at the Empire Theatre, SUNDERLAND, this week. The outstanding interest is around Eddie Polo, the American film star, who appears with his world-famed steed, Silver. The company also includes Tommy Mostel, a big fun-maker; R. M. McQueen, Audrey Wilmore, Alan Bailey, Harry Mason, Frank Willis, Herbert Ashley, Walter Keen, G. Gerard, Charles Calvert, Irving Orme, Jack Ellis, Robert Blake, and Ray Zeak. There is a good chorus, and the setting is elaborate. At the Theatre Royal the revue "Carnations" is the attraction. Fun is the dominating factor. There is a thoroughly capable company, including as leaders Tom Camble and Lena Lloyd, who are well supported by Bernard Wells, Kitty Bower, Bert Shaw, Frank Hull, Leon Lloyd, Maie Okell, Elsie Hayes, Fred Clarke, Fred Payne, jun., and the Six Carnations. The King's Theatre is devoted to pictures, and at the Avenue Theatre the cinema element is fortified with variety by Capt. C. Glossop, magician, and his troupe of Redskins; and Sproll and McVittie, comedians.

At the Pavilion, SOUTHPORT, is a welcome return visit of Grahame Watson's "Winners of 1925," in 12 original scenes. The "starters," Hugh Ogilvie, Jack Holden, 3 Argentas, Jose Goray, Ivy Paton, Dorothy Jones, Ruby Stewart, Yvonne Haye, Gus Stratton, Fred Lewis, Glyn Grafton, and the famous Gulliver Girls.

Another pleasing change is made by the Denville Stock Co. at the Royal, STOCKPORT, "Boy of My Heart" being presented. "Fun in a Cabaret," which includes in the cast Fox and Benson and Arthur Smart, is at the Hippodrome.

At the SALFORD Palace G. E. Williams and Chas. Beanland present their revue "Merry and Bright." The cast includes Chas. Beanland, Arcari Birteno, Fred Cary, Nellie Cotter, R. E. Bevens, Burt Burwell, Marie Caird, Kenneth Buxton; specialities by Clara Coverdale's 9 Dainty Dots and the Merry Bright Girls, also the well-known comedian, J. W. Rickaby. At the Royal Hippodrome George Sax presents "Sixes and Sevens," the cast including Peter Hardy, Elsie Ayre, Maisie Draper, May Gardner, Jack Fields, George Baines, Doreen King, Bruce Waine, W. Ettennoy, Jack and Terry, Grar and Mona Dale.

At the Theatre Royal and Opera House, ST. HELENS, Mr. Edward Dunstan and company in the sixth week of their season prove as attractive as in the first. The plays this week are "The Lady of Lyons," "The King's Rival," and "Becket." Mr. Dunstan appears as the noble Becket in Tennyson's fine play, Miss Gertrude Gilbert as Queen Eleanor, and for this time only Miss Barbara Vaughan (now Mrs. Eric Reid) will play the part of Rosamund, and no doubt it will be a big draw. At the Hippodrome, Jack Gallagher presents The Futurists in the revue, "Wake Up," in such a merry manner as to make us all sit up and take notice. He is supported by a wide-awake company, amongst whom are Harry Wulson, Billy and Doris Harley, and Jackson Moore.

At the Theatre Royal, SMETHWICK, Mr. Fred Le Cren's musical revue, "Models and Muddles," is playing to full houses. The cast includes Messrs. William Miller, Fred Oxo, Harry Le Cren, C. Gilmore, Joe Poynton, Mark Coney, and James Radcliffe; the Misses Kitty Gannon, Dolly Pritchard, and Ahad Le Cren. At the Colisseum variety includes Miss Marie Page-Hall and her photographer; also Jack Oswald, comedian. At the Empire, supplemented with pictures, are Minnie and Leslie Hayes, the Glaxo Babies in comedy and harmony, Montague and Partner, an actor, a violin, and a soubrette. At the Palace, the variety includes Jack Judge, of "Tipperary" fame, in selections from his repertoire of song and story.

The Palace, SALISBURY, is presenting the revue, "Rattles," in 16 scenes, with Miss Ida Crispi, supported by a splendid company. The production is well staged and should enjoy a fine run. The Twelve Super-Sunshine Girls, in a fine dancing turn, brought down the house. Miss Mamie Worth, Mr. Pip Powell, Ernie Wilson, Erne de Butt, Alf Sims, and Billy Williams complete a fine company, full of energy.

At the Theatre Royal, TORQUAY, Player Productions present "Souvenirs of 1925," with Dick Ray as the principal comedian. At the Pavilion is Mr. George Hyam in "The Real Stuff."

At the Theatre Royal, WINDSOR, the South American revue, "Coloured Lights," presented by Will Garland, provides a very enjoyable entertainment. The coloured cast is excellent, and the dancing and singing deserve special mention. Will Garland and J. Mounsey are largely responsible for the humour of the piece, and the remainder of the company, which includes Jasper White, Miss Harris, Norah Dawson, Stella Dawson, Bert Russell, Ella Minto, Eddie Myers, Rosie Garland, and Andy Clark, all help to complete the success of the revue.

At the Hippodrome, WREXHAM, St. James's Production, Ltd., present "Plus Fours," which had a very good reception. Josephine Nuthall (Jodie) is played by Renee Bevan, Mark

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ADAM AND EVE.—May 25, Royal, Nottingham.
A LA RUSSE.—June 1, Grand, Croydon.
ALF'S BUTTON.—May 18, O.H., Belfast.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
ANNA CHRISTIE.—May 25, T.R., Sheffield.
BATTLING BUTLER.—May 18, T.R., Worcester.
BAYNTON, HENRY.—May 25, Hippo., Keighley; June 1, Prince's, Bradford.
BELLA DONNA.—May 21, Hippo., Margate (3).
BELLE OF NEW YORK.—May 25, Palace Pier, Brighton; June 1, T.R. Bognor (3).
BENSON, SIR FRANK.—May 25, T.R., Newcastle; June 1, Grand, Leeds.
BLUEBEARD'S EIGHTH WIFE.—May 18, King's, Edinburgh.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BROADWAY JONES.—May 21, P.G., Folkestone.
BROWN SUGAR.—May 18, Palace, Burnley.
BUCKLEY, FRANK, REP.—May 25 and June 1, New T., Tonbridge.
BUNTY PULLS THE STRINGS (GRAHAM MOFFATT).—May 25, O.H., Belfast.
CAMPBELL, MRS. PATRICK.—May 25, Lyceum, Newport; June 1, Grand, Derby.
CAT AND THE CANARY.—May 18, Palace, Chelsea.
CHARLADY, THE.—May 18, Royal, Sheffield.
CHARLEY'S AUNT.—May 25, Prince's, Bradford; June 1, Grand, Derby.
CHU-CHIN-CHOW.—May 18, Hippo., Lewisham.
CLEOPATRA.—May 18, O.H., Manchester.
CLO CLO.—May 25, Empire, Liverpool.
COTTON SPINNER, THE.—May 18, Hippo., Rotherhithe.
COURTING.—May 18, Hippo., Golders Green.
CREAKING CHAIR.—May 25, O.H., Southport; June 1, Ryde (3); Colwyn Bay (3).
DAIRYMAIDS, THE.—May 25, Hippo., Brighton.
DANDY DICK.—May 18, T.R., York.
DEAR LITTLE WILLIE.—May 25 King's, Glasgow.
DENVILLE (ALFRED) REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hippo., Margate.
DEVIL-TO-PAY, THE.—May 18, T.R., Bath.
DOBELL, W. L.—May 25, County Hall, Mullingar.
DORAN, CHAS., CO.—May 25, Grand, Southampton; June 1, T.R., Worthing.
D'OYLY CARTE REP. CO.—May 25, Gaiety, Dublin; June 1, O.H., Belfast.
D'OYLY CARTE OPERA CO.—May 25, Lyceum, Ipswich; June 1, Palace, Westcliff-on-Sea.
DUNSTAN EDWARD.—T.R., St. Helens (season).
EAST OF SUEZ.—May 25, Wimbledon.
EDUCATING A HUSBAND.—May 18, O.H., Southport.
ETERNAL SPRING.—May 25, Royal Glasgow.
EYE OF SIVA.—May 18, Grand, Fulham.
FAKE, THE.—May 25, Palace, Carlisle; June 1, Spa, Bridlington.
FARMER'S WIFE.—May 25, Prince's, Bristol; June 1, T.R., Bournemouth.
FATA MORGANA.—May 25, Regent, London.
FATA MORGANA (WEATHERSBY).—May 25, Artillery, Woolwich; June 1, T.R., Exeter.
FORBES-ROBERTSON, FRANK.—May 25, Hippo., Nuneaton; June 1, O.H., Leicester.
FORTESCUE, FRANK, STOCK CO.—Palace, Bordesley; T.R., Wolverhampton; Palace, Attercliffe; Grand, Walsall (season in each case).
FOXWELL REP.—May 25, Hippo., Nuneaton.
GIPSY PRINCESS.—May 25, Grand, Swansea.
GODWIN-HALLETT OPERA.—May 25, Pavilion, Weymouth.
GOING UP.—May 25, Palace, Burnley.
GREEN GODDESS.—May 25, Richmond Theatre.
GROUNDS FOR DIVORCE.—May 18, Royal, Brighton.
HAMILTON DEANE.—May 25, Palace, Scunthorpe; June 1, O.H., Scarborough.
IN THE NEXT ROOM.—May 25, T.R., Leeds; June 1, T.R., Chatham.
IN WALKED JIMMY.—May 25, Royal, Aldershot.
IRENE.—May 25, Royal, Bury.
ISABEL, EDWARD, AND ANNE.—May 25, Hippo., Margate; June 1, Pier, Eastbourne.
IT PAYS TO ADVERTISE.—May 18, Alex., Stoke Newington.
JAZZ MARRIAGE.—May 18, Royal, Portsmouth.
JEFFERSONS, THE, and THE OPTIMIST.—May 25, T.R., Huddersfield; June 1, Grand, Wolverhampton.
KISSING TIME.—May 18, T.R., Bridgwater.
LADY OF THE ROSE.—May 25, King's, Hammersmith; June 1, Theatre, Wimbledon.
LITTLE BIT OF FLUFF.—May 25, O.H., Northampton.
LITTLE MINISTER.—May 25, O.H., Blackpool; June 1, Pier Pav., Weston.
LITTLE NELLY KELLY.—May 18, Empire, West Hartlepool.
LONDON ACTRESS, A.—May 18, Hippo., Poplar.
LONDON PLAYERS.—O.H., Jersey (season).
LOVE MATCH.—May 25, Met., Bootle; June 1, Theatre, Brixton.
MACDONA REP.—May 25, Grand, Derby; June 1, Lyceum, Edinburgh.
MARSH, ALEX.—May 25, Pier Pav., Weston-super-Mare.
MILLANE CO. (STOCK).—T.R., Middlesbrough (season).
MODERN MORALITY.—May 25, Collins's.
MOORE, EVA.—May 28, New, Cambridge; June 1, Llandudno.
NERVOUS WRECK.—May 25, O.H., Manchester; June 1, O.H., Buxton.
OFFICERS' MESS.—May 25, Empire, Wood Green; June 1, Grand, Clapham.
OUTSIDER, THE.—May 18, Prince's, Bradford.
OUTWARD BOUND.—May 25, Theatre, Brixton.
OVER THE HILL.—May 25, County, Reading.
PATRICIA.—May 25, King's, Edinburgh.
PATRICIA.—May 25, T.R., Plymouth; June 1, D.P., Eastbourne.
PEG O' MY HEART.—May 25, Grand, Leeds; June 1, Prince's, Bristol.
PLUS FOURS.—May 25, Grand, Wolverhampton.
POPPY.—May 25, Empire, Sunderland; June 1, T.R., Huddersfield.
PRIVATE SECRETARY.—May 18, Royal, Newcastle.
QUALITY STREET.—May 25, Grand, Hull; June 1, Court, Liverpool.
RAT, THE (BANNISTER HOWARD).—May 25, Louth (3); High Wycombe (3); June 1, Weymouth.
RAT, THE.—May 25, T.R., Bath; June 1, O.H., Northampton.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REP.—Shakespeare, Liverpool (season).
RISING GENERATION (MIRRIELEES).—May 25, P.O.W., Grimsby; June 1, West Pier, Brighton.
ROMANCE.—May 25, Palace, Westcliff.
SAILOR'S WEDDING.—May 25, Hippo., Rotherhithe.
SALLY.—May 25, Empire, Penge.
SEA URCHIN.—May 25, Palace, Manchester; June 1, O.H., Blackpool.
SHEIK OF ARABY.—May 25, Hippo., Willesden.
SLEEPING PARTNERS.—May 25, Hippo., Balham.
SO THIS IS LONDON.—May 25, T.R., Brighton; June 1, Lyceum, Newport.
STOP FLIRTING (RED).—May 18, Grand, Blackpool.
STOP FLIRTING (BLUE).—May 18, Aquarium, Yarmouth.
STORM.—June 1, New Brighton.
STRATFORD-ON-AVON FESTIVAL CO.—May 25, P.O.W., Birmingham.
SUNSHINE SALLY.—May 18, Empire, Moorthorpe.
SWEENEY TODD.—May 25, Hippo., Poplar.
TERRY, FRED, AND JULIA NEILSON.—May 18, Gaiety, Hastings (2); D.P., Eastbourne (4).
THIEF, THE.—May 18, Westcliff.
THREE LIVE GHOSTS.—May 18, Hippo., Margate.
TIGER CATS.—May 25, O.H., Harrogate (3); O.H., Scarborough (3); June 1, T.R., Leeds.
TONS OF MONEY (BLUE).—May 25, Stratford; June 1, Kilburn.
VENNER, REP.—T.R., Castleford (season).
VICKERS AND MEREDITH REP.—May 25, Empire, Royston.
VORTEX, THE.—May 25, T.R., Portsmouth; June 1, Grand, Blackpool.
WAY OF AN EAGLE.—May 25, Scarborough (3); Harrogate (3); June 1, O.H., Manchester.
WE MODERNS.—May 25, Pier, Eastbourne.
WHEN KNIGHTS WERE BOLD.—May 25, T.R., Norwich; June 1, T.R., Sheffield.
WORKING GIRL.—May 25, Alex., Stoke Newington.

REVUES.

ALIVE IN 1925.—May 25, H.M., Walsall; June 1, T.R., Bury.
ALL VIM.—May 18, Pavilion, Leicester.
APPLE SAUCE.—May 25, Empire, Birmingham.
APRIL SHOWERS.—May 18, Hippo., Chesterfield.
ARE YOU WORKING?—May 25, Borough, Wallsend.
ATTABOY.—May 25, Hippo., Portsmouth.
BAD BOYS.—May 25, Palace, Bradford.
BARNSTORMERS.—May 25, Palace, Chelsea.
BELLES OF BRITAIN.—May 25, Hippo., Boscombe.
BLAZES.—May 25, O.H., Londonderry.
BREVITIES.—May 25, Empire, Hanley; June 1, Empire, Newcastle.
BRILLIANTS OF 1925.—May 25, O.H., Coventry.
BROKEN BISCUITS.—May 18, Tivoli, New Brighton.
BULL'S EYES.—May 25, Hippo., Eastbourne.
CABARET CALLING.—May 25, Hippo., Southend; June 1, Hippo., Wolverhampton.
CASEY'S COURT.—May 25, Hippo., Nottingham.
CHEERIO.—May 18, T.R., Edinburgh; June 1, Palace, Grimsby.
CHOCOLATE DROPS.—May 25, Tivoli, Hull.
CHUCKLES.—May 25, Southampton.
COME ON, STEVE.—May 25, Empress, Brixton.
CONTRASTS.—May 25, Queen's, Poplar.
CRASH.—May 18, Hippo., Gloucester.
CRAYONS.—May 18, Palace, Lincoln.
CREATIONS.—May 25, Bedford, Camden Town.
CRISPS.—May 25, Palace, Watford; June 1, Palace, Maidstone.
CROSS WORDS.—May 25, Hippo., Hulme.
DING-DONG.—May 25, Hippo., Salford.
DOLE INCREASED.—May 18, Hippo., Preston.
DON'T WORRY.—May 18, Empire, York.
ENCORE.—May 25, Empire, Edinburgh.
EVENING NEWS.—May 25, Palace, East Ham.
EXPLOSIONS.—May 18, Osborne, Manchester.
FETCH A POLICEMAN.—May 25, Royal, W. Stanley.
FIZZ.—May 18, Empire, Wolverhampton.
FLASH.—May 18, Palace, Stamford.
FLIRTS AND SKIRTS.—May 25, Blackburn; June 1, Darlington.
FOLLOW THE MONEY.—May 25, Royal, Edinburgh; June 1, Met., Glasgow.
FORBIDDEN FRUIT.—May 25, Hippo., Lewisham; June 1, Empire, Kingston.
FRED KARNO'S FOLLIES.—May 18, Royal, Peterborough.
FROLICS OF 1925.—May 25, People's, Cambridge.
FUN IN A STOCKADE.—May 18, Gaiety, West Hartlepool.
FUN IN A CABARET.—May 18, Hippo., Stockport.
FUN ON AN OCEAN LINER.—May 25, Pavilion, Southport.
GADGETS.—May 25, Empire, Chiswick.
GAY PAREE.—May 18, Palace, Bath.
GLOBE TROT.—May 25, Palace, Leicester; June 1, Empire, Shepherd's Bush.
GOLDEN WEST.—May 18, Empire, Sunderland.
GOODS OF 1925.—May 25, Empire, Woolwich.
GOOD OLD SERGEANT.—May 25, Hippo., Great Yarmouth.
GOOD TIMES COMING.—May 18, O.H., Coventry.
GOSSIPS AND GRUMBLES.—May 25, Palace, Warrington.
GREAT SCOTT.—May 25, Spennymoor.
GRUMBLES.—May 25, Grand, Mansfield; June 1, Rotunda, Liverpool.
HAPPY DAYS.—May 25, Palace, Chatham.
HEADLIGHTS.—May 25, Finsbury Park; June 1, New Cross.
HELLO, BILL!—May 18, City, Leeds.
HERE'S TO YOU.—May 25, Hippo., Wigan.
HIS LUCKY WIFE.—May 25, Palace, Ayr.
HOLLYWOOD FOLLIES.—May 25, Hippo., Liverpool; June 1, Empire, Glasgow.
HOUSE HUNTING.—May 25, Col., Portsmouth; June 1, Hippo., Aston.
HOP SCOTCH.—May 18, Empire, Belfast.
HULLO, UNCLE.—May 18, Pavilion, Ayr.
IDEAS.—May 25, Birmingham.
IRISH AND PROUD OF IT.—May 18, Empire, Wood Green.
IT PAYS TO PLEASE.—May 18, Palace, Fleetwood.
IT'S SPLENDID.—May 18, Hippo., Seacombe.
JAZZLAND.—May 25, Empire, Croydon; June 1, Hippo., St. Helens.
JOG TROT.—May 25, Palace, Bath; June 1, Pavilion, Torquay.
JUST FANCY.—May 25, Queen's Park, Manchester.
KHAKI.—May 25, Empire, Kilburn.
KHAKI.—May 18, Met., Manchester.
LARKS.—May 25, Gaiety, Birmingham.
LAUGHS AND LADIES.—May 25, Met., Manchester.
LET'S HAVE ONE.—May 18, Victoria, Pudsey.
LIGHTER AND BRIGHTER.—May 18, Met., Bootle.
LONDON NIGHTS.—May 25, Rotunda, Liverpool.
LOOKING-GLASS.—May 25, Hippo., Southampton.
LOOM, THE.—May 25, Palace, Blackburn.
LOOSE LEAVES.—May 25, Palace, Southampton.
LUCKY 13.—May 25, Tivoli, Aberdeen; June 1, T.R., Edinburgh.
MAKING MONEY.—May 18, Royal, Worthing.
MARGUERITE.—May 25, Grand, Luton.
ME AND MY GAL.—May 25, Hippo., Gloucester.
MELODY BOX.—May 25, Hippo., Newcastle; June 1, T.R., Blackburn.
MENU, THE.—May 18, Hippo., Ipswich.
MIS 1925.—May 25, Empire, New Cross.
MR. TICKLE.—May 25, Empire, Cardiff.
MR. TOWER OF LONDON.—May 25, Empire, Edmonton.
MUSTARD POT.—May 18, Empire, Islington.
NELLIE DEAN.—May 25, Empire, Stratford.
NIGHT LIGHTS.—May 25, Empire, South Shields; June 1, Empire, Sunderland.
NINE O'CLOCK REVUE.—May 25, King's, Southsea; June 1, Pleasure Gardens, Folkestone.
NOTIONS.—May 25, Plymouth; June 1, Leeds.
NOVELTIES.—May 18, Paisley.
OH, DOLLY!—May 25, Palace, Swansea.
ONE MOMENT, PLEASE.—May 25, Palace, Salisbury.
ON THE BOUNCE.—May 25, Hippo., Aldershot.
ON THE DOLE.—May 25, Hippo., Sheffield.
ON THE NOD.—May 25, Palace, West Hartlepool; June 1, Cinema Hall, Chopwell.
ON THE PANEL.—May 25, Palace, Walthamstow.
OUR LIZ.—May 25, Hippo., Leeds.
OUR LIZ.—May 25, Empire, West Hartlepool.
OVERTIME.—May 18, G., Woking.
PAGES.—May 25, Hippo., Huddersfield.
PARISH RELIEF.—May 25, Empire, Gateshead.
PEEPS INTO 1925.—May 25, Palace, Oldham.
PEPPER BOX.—May 25, Empire, Newport.
PINS AND NEEDLES.—May 25, Tivoli, New Brighton.
PLANTATION NIGHTS.—May 18, Hippo., Ilford.
PLEDGES.—May 25, Olympia, Shoreditch.
POSH.—May 25, Hippo., Aston.
P'S AND Q'S.—May 25, Empire, Nottingham; June 1, Hippo., Southend.
PUZZLES OF 1925.—May 18, Palace, Plymouth.
RACK AND RUIN.—May 25, Empire, Islington.
RATTLES.—May 25, Palace, Camberwell.
REAL STUFF.—May 18, Pavilion, Torquay; June 1, Port Talbot.
RECORDS.—May 25, Northampton; June 1, Cardiff.
RED HOT.—May 25, Tivoli, Hull; June 1, Bedford, Camden Town.
ROUNDABOUT, THE.—May 25, Empire, Sheffield; June 1, Hippo., Derby.
ROUND THE TOWN.—May 25, Belfast; June 1, Aberdeen.
SAFE AND SOUND.—May 18, Palace, Warrington.
SAME TO YOU.—May 25, Empire, Kilburn.
SAY WHEN.—May 25, Hippo., Norwich; June 1, Hippo., Ipswich.
SCANDALS.—May 25, Empire, Leeds.
SCOTCH AND POLLY.—May 25, Empire, Kingston.
SCOTCH BROTH.—May 25, Lyceum, Dumfries; June 1, Pav., Glasgow.
SECONDS OUT.—May 18, Royal, West Bromwich.
SERVED HOT.—May 18, Grand, Mansfield; June 1, Eastbourne.
SHAVINGS.—May 25, Palace, Halifax; June 1, Royalty, Chester.
SHORT STORIES.—May 25, Tivoli, Barrow.
SIDE SHOW.—May 18, Hippo., Sheffield.
SIGN ON.—May 25, Palace, Huddersfield; June 1, Met., Bootle.
SITUATIONS.—May 25, T.R., Lilcoln; June 1, Hippo., Gloucester.
SIXES AND SEVENS.—May 25, Empire, Ashton-under-Lyne.
SKY HIGH.—May 18, Queen's, Farnworth.
SNACKS.—May 25, Hippo., Doncaster; June 1, Palace, Oldham.
SNAPPY.—May 18, Consett.
SNAPSHOTS.—May 18, Alhambra, Stourbridge.
SNATCHES.—May 25, Royal, Smethwick.
SOUVENIRS OF 1925.—May 25, Jubilee, Weymouth.
SPARE PARTS.—May 25, Osborne, Manchester.
STAR SHELLS.—May 18, New, Crewe.
STEPPING STONES.—May 18, Hippo., Aston.
STUNTS OF 1925.—May 25, Hippo., Wrexham.
SUNBATHERS.—May 25, Hippo., Dover.
SURPRISES.—May 25, Royal, Stratford.
TEN TO ONE ON.—May 25, Palace, Hammersmith; June 1, Col., Portsmouth.
THERE YOU ARE, THEN.—May 25, Metropolitan, W.
THREE BAGS FULL.—May 25, Hippo., Rotherham.
TIDDLY-WINKS.—May 18, Hippo., Great Yarmouth.
TONICS.—May 25, Empire, Ardwick.
TONS OF FUN.—May 18, Empire, West Bromwich.
TOUCH AND GO.—May 25, Hippo., Ipswich.
TRICKS.—May 25, Lyceum, Edinburgh.
TRIP TO PARIS.—May 25, Empire, Burnley; June 1, Palace, Salford.
TRUMPS.—May 18, Col., Radcliffe.
'ULLO.—May 18, Empire, Cardiff.
UNEMPLOYED.—May 25, Granville, Walham Green.
VANITY BOX.—May 25, Empire, Glasgow; June 1, Palace, Birmingham.
VOLUMES.—May 25, Palace, Ramsgate.
WAKE UP.—May 25, Hippo., Bristol; June 1, Palace, Plymouth.
WEEK IN A NIGHT.—May 25, Hippo., Ilford.
WEEK'S PLEASURE.—May 25, Alhambra, Bradford; June 1, Palace, Salford.
WET AND DRY.—May 18, Hippo., Richmond.
WHAT A LAD!—May 18, Borough, Wallsend.
WHAT HO!—May 25, Palace, Reading.
WHAT'LL I DO?—May 25, Hippo., Balham; June 1, Empire, Woolwich.
WHAT'S YOURS?—May 25, Palace, Newcastle.
WHIFFLES.—May 18, O.H., Londonderry.
WHIRLWIND.—May 25, Grand, Clapham.
WHIRL OF THE FAIR.—May 25, County, Bedford.
WHIRL OF THE WORLD.—May 25 and June 1, Alhambra, Glasgow.
WHITE HEATHER.—May 25, Alhambra, Barnsley; June 1, Pavilion, Southport.
WHIZZ.—May 18, Hippo., Rotherham.
WHY D'YE WORK?—May 25, T.R., Windsor.
WINNERS.—May 18, Pavilion, Southport.
WONDERS.—May 25, Hippo., Wolverhampton.
YOICKS.—May 25, W.G., New Brighton; June 1, T.R., Newcastle-on-Tyne.
ZIP.—May 25, Palace, Blackpool; June 1, Empire, Preston.

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Bateman, Miss Jessie
Batley, Mr. E. Detroit
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Beveridge, Mr. J. D.
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WEEKLY REPORT.—Cost of maintenance of Ben. Institution, about £52; number of old artistes residing there, 43 (ladies 11, men 32); amount of weekly pensions, £66 0s. 6d.; number of pensioners, 108; amount of loans, grants, fares, etc., £15.

"JAZZ MARRIAGE"

Play by Frank Stayton, produced at the Hull Grand Theatre on Monday, May 4.

Barrett ..... Matthew Boulton
Rev. Arthur Escott ..... Ernest Mainwaring
Sir John Dorle ... C. Aubrey Smith
Lady Betty Dorle ...Yvonne Arnaud
Rose ..... Joyce Evans
Reggie Irvine ..... George Tully
Lady Audley Irvine ..... Faith Celli
Howell James ..... Guy Newall
Ian McConochie ...Desmond Roberts

It has been Hull's good fortune on many occasions to give a send-off to a play that has sustained the critical reputation of local playgoers, but rarely has one been able to predict so certain a success as that which is destined to attend "Jazz Marriage," produced at the Grand Theatre, Hull.

The play, which is in three acts, takes place in the Lounge Hall of Sir John's house at Compton Dorle, Sussex. The fundamental basis of Mr. Stayton's comedy is a satire on marriage as a modern institution, a satire in which farce finds full place. A lover of country life Sir John Dorle has few prejudices, but he has a hatred of divorce. A vivacious and charming young widow enslaves him whilst at Monte Carlo, and under the spell of her charms, he marries her. The honeymoon he intends shall be spent at his country home. The happy couple are welcomed home by the Rector, who at once recalls the fact that he officiated at Lady Dorle's previous wedding. On Sir John's estate is a little cottage now occupied by a young married couple. The husband calls upon Sir John with regard to some repairs. It happens that both he and Lady Dorle have met before—at the altar. The secret of the former association eventually leaks out, but in a way that only adds to the funny situations which follow each other in rapid succession.

Mr. C. Aubrey Smith came as no stranger to Hull, and his portrait of Sir John added to a reputation already very great. It was a study that eclipsed all previous effort. Miss Yvonne Arnaud made a rapid onslaught on the affections of her audience, and her success as Lady Dorle was assured from the onset. Full of vivacity, coquetry, and "as spirituel" as one expects a young French woman to be, she surpassed even her success in "Tons of Money." As the Irish author who finds that books of travel are not best sellers, Mr. George Tully has a rôle that fits him without a crease. The muddle in which his matrimonial affairs involve him is realised to the full by his delightful acting. In strong contrast to the sporting Earl in "Possessions," Mr. Ernest Mainwaring now plays the country rector, who is in truth the *deux ex-machina* of the comedy. Mr. Guy Newall, as the Vice-Consul, has a part for which he is admirably suited. Valuable contributions to the enjoyment were made by Miss Faith Celli, Miss Joyce Evans, and Mr. Matthew Boulton, whose effective stage management was favourably commented upon by the author.

To repeated calls Mr. Stayton responded, and Mr. Aubrey Smith acknowledged the enthusiastic send-off the play had received.

Hengler Bros.

Since appearing in pantomime at the Lyceum Theatre, the Hengler Bros. have been in much demand for their entertaining act, which has occupied a most prominent position in the programmes recently at Blackpool, Bolton, and the Hippodrome, Manchester.

"Glossolar" is the name of a new liquid gold and silver paint, suitable for all theatrical decorative work, that should prove useful to scenic artists and property makers. It is manufactured by Messrs. Davies and Allen, 43, Basinghall-street, E.C., who will be pleased to send a testing sample on application.

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CALLS FOR MAY 25, 1925.

THE LONDON COLISEUM
Rehearsal at 10 a.m. for—
Diaghileff Ballet, Layton and Johnstone, De Groot, Willy Woltard, Josie Fearon, Ada Reeve, Newhouse and Merrill, Howard Rogers, Bioscope.

THE HACKNEY EMPIRE
Rehearsal at 12 noon for—
Moments of Melody, Payne and Hilliard, Zelda and Freda Jensen, Mona Grey, Bioscope.

SHEPHERD'S BUSH EMPIRE
Rehearsal at 12 noon for—
Tabloids, O'Gorman Brothers, and Company as booked.

THE CHISWICK EMPIRE
Rehearsal at 12 noon for—
"Gadgets."

WOOD GREEN EMPIRE
Rehearsal at 12 noon for—
"The Officers' Mess."

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
Company as booked.

BRISTOL HIPPODROME
Rehearsal at 12-30 p.m. for—
"Wake Up!"

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE
Rehearsal at 12 noon for—
"The Globe Trot."

ARDWICK GREEN EMPIRE
Rehearsal at 12-30 p.m. for—
"Tonics."

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Milly Capell, Metro-Gnomes Band, The Flemings, Lily Morris, George Formby, Jun., Bioscope.

And in Association with the above—
THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
St. Vincent Sisters, Burr and Hope, Tex McLeod, Talbot O'Farrell, Hylton and Band, Fred Duprez, Edgar Beynon, Novelli, Bioscope.

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Monday, May 25, 1925.

LONDON PAVILION.
C. B. Cochran's Production "ON WITH THE DANCE."

REGENT THEATRE.
Rehearsal at 12 noon for—
A. Greville Collins to present "FATA MORGANA."

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Lew Lake to present "COME ON STEVE," including EDDIE EMERSON, Etc.

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Jazon and Montgomery to present "ON THE PANEL."

METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
Sydney Productions to present "THERE YOU ARE THEN."

OXFORD THEATRE.
COMPANY AS BOOKED.

SOUTH LONDON.
Rehearsal at 12 noon for—
COMPANY AS BOOKED.

EAST HAM PALACE.
Rehearsal at 12 noon for—
Dick Ray presents "EVENING NEWS."

WATFORD PALACE.
Rehearsal 2-30 p.m. for—
George Williams and William Burr to present "CRISPS."

WATFORD SUPER CINEMA.
May 25th, 3 days: "NOT FOR SALE," COMEDIES, Etc. May 28th, 3 days: "SINNERS IN SILK," "CHANGING HUSBANDS," "FELIX THE CAT," Etc.

CHELSEA PALACE.
Rehearsal at 12 noon for—
Walter Bentley to present "THE BARN-STORMERS."

The above are communicated for information without prejudice.

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I KNOW SOMEONE LOVES ME
IN A LITTLE RENDEZVOUS
WHERE'S MY SWEETIE HIDING?
MISSISSIPPI MOONLIGHT WON'T GO
LET IT RAIN YUM-TUM-TUM
IN SHADOWLAND WHERE WERE YOU?
SALLY IN THE CABARET BINGO FARM
MOON OF WAIKIKI MY CALIFORNIA
I'VE GOT A FEELING FOR OPHELIA
DREAM MAKER OF JAPAN
ONE MILLION TIMES A DAY
IN THE LAND OF TUMMIJOLIBAD
YOU'RE IN LOVE WITH EV'RYONE
ALL MY DREAMS ARE OF YOU
LET ME BE THE FIRST
(TO KISS YOU GOOD-MORNING)

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FELDMANISMS

MAKING A START!

It is only a matter of a few days before the big seaside push will be beginning in real earnest. Some of the concert party folk are already "on the job," and before we have time to realise it, the main army will be following the heralds of summer on the great trek to the briny! And of course the big budget of Feldman "stormers" will be there too, for we venture to say that every party of note is now equipped with a strong batch of our live-wire winners. Everything points to a *real* summer of sunshine and merriment—in the midst of it all the Feldmanists of the Concert Party will be cheering the big holiday crowds with the greatest winners of the year!

* * *

FRANK IVALL.

Among our big summer winners few songs hold more charm than "Where Were You?" This number will, we feel sure, be a great seaside hit, for its "try-outs" in revue have been more than successful Frank Ivall, the subject of our photograph, makes a splendid feature of "Where Were You?" in that bright production, "Stunts of 1925." Mr. Ivall's rendering is a truly delightful one, and the popular artiste scored an outstanding hit with this number when "Stunts" was at the Granville, Walham Green, last week.

* * *

"SAY WHEN"—NEVER!

If anybody were asked to say when they'd had enough of Fred Collins' "Say When" revue, they would immediately reply, "Never!" For, briefly, "Say When" is one of the brightest shows on the road. Popular Kitty Evelyn, who scored such a big panto. hit with "Say It With a Ukulele" is now featuring this ever-popular winner in this revue, and is ably assisted by the chorus, who twang the ukulele to perfection. "After the Storm," "California, Here I Come," and "I'm Gonna Bring a Watermelon" are all hits too, as featured by the clever Manhattan Melody Makers—a band of exceptional ability. The dancers have a great number in "Sergeant Percy."

* * *

FOR WHITLEY BAY.

That "wonderful lady," Fred Miller, will be with Lec Bliss' Party at Whitley Bay, and reports his intention of Feldmanising strongly. Among his recent hits on tour were: "Won't Go," "California, Here I Come," "You're in Love With Everyone," "Say It While Dancing," and "Does the Spearmint Lost Its Flavour?" With these numbers, representative of the Past and Present, Mr. Miller scored a big success.

FELDMANISMS

THE WESTONERS READY!

The Westoners' Costume Concert Party is equipped with an A1 selection of the firm's hits. Albert H. Bibb, the Party's popular manager, tells us that big features will be made of "Won't Go," "Moon of Waikiki," "Yum-Tum-Tum," "In the Land of Tummijoiibad," "Sally in the Cabaret," "Bingo Farm," "All My Dreams Are Of You," "June Brought the Roses," "She Said 'Yes,' She Said 'No,'" and "You're in Love With Everyone." Mr. Bibby considers that "June Brought the Roses" is one of our greatest songs since "The Angelus." Rich in first-class artistes and numbers, the Westoners should go great guns!

* * *

LILY HARTLEY.

This delightful artiste is the leading lady in the highly successful Teddy Morris revue, "There You Are Then!" Miss Hartley is both versatile and clever, for, in addition to featuring several big Feldman numbers vocally, she also conducts the famous Alabama Syncopated Band—one of the brightest features of this altogether sparkling production. The outstanding hits featured by Miss Hartley and the Band include "After The Storm," "Where's My Sweetie Hiding?" "Jealous," "In a Little Rendezvous," and "In Shadowland." Another member of the Company, Rex L'Estrange, is scoring with "Mississippi Moonlight," "There You Are, Then!" will be seen in London at the Metropolitan, The Empress, Brixton, Wood Green Empire, and Chiswick Empire.

* * *

MELT AND BRAY.

That clever and ever-popular duo, Melt and Bray, report that they are making a big hit with the delightful number, "You're in Love With Everyone." They have recently been featuring this winner in Manchester, at the Junction Theatre, and the Hippodrome. At both places the audiences were wildly enthusiastic and Melt and Bray came in for big applause.

* * *

PETE "ROLLS ON."

Another number which is coming along nicely is "Roll on To-morrow Night." Pete Rhodes—a very "swell" comedian—reports that he is featuring this catchy hit with "huge success everywhere." Mr. Rhodes has a style all his own in the handling of real winners, and always succeeds in getting a hit over in the approved manner.

Printed by Percy Brothers, Ltd., The Hotspur Press, Manchester, and 170, Fleet Street, London, E.C. 4, for and on behalf of The Wyvern Press, Ltd., 35, Wellington Street, Strand, London, W.C. 2.
Proprietors and Publishers, Theatrical Publications, Ltd., 35, Wellington Street, Strand, W.C. 2.—Saturday, May 23, 1925.